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THE UNIVERSITY OF ALBERTA  
HARDY'S SENSE OF THE GOTHIC

by



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THE UNIVERSITY OF ALBERTA  
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled 'Thomas Hardy's Sense of the Gothic' submitted by Martin John Lovelace in partial fulfilment of the requirements for the degree of Master of Arts.





## ABSTRACT

Hardy has drawn an analogy between some traits of his style in poetry and the principles and features of Gothic architecture. This study finds the comparison suggestive also in a consideration of the novels. Hardy's interest in Gothic did not cease with the end of his regular architectural employment but continued throughout his life, holding spiritual as well as aesthetic significance for him. Ruskin is taken as an exponent of prevailing contemporary views of Gothic art; Hardy sharing, in particular, the belief that the principle of spontaneity in Gothic style allowed a great freedom of expression and conferred dignity on the individual craftsmen. Hardy's "ecstatic temperament" as a child shows a temperamental predisposition towards the dramatic effects of church ritual in which music, rhetoric, light, shade, and colour, combine with their architectural setting to work powerfully on the emotions; causing an impulse towards belief to which his reason could not accede. His assertion of the value of old associations with earlier generations, embodied in old churches, becomes a substitute for religious faith. The encrusted growth of lichens on stonework provided an image of the obstruction of human purposes by the passage of time and the unresisted workings of chance. In the grotesque distortions of human





and animal forms in Gothic sculpture, a resemblance is found to Hardy's mode of "disproportioning" in description to expose the underlying truths of existence as they appeared in his "idiosyncratic" mode of vision. The associations of Gothic architecture were ambivalent for Hardy; he never resolved his attitude to this style, which was for him a symbol both of the ideal and beauty of religious faith, and also of the gloom and cruel repressiveness of the dogmatic superstitions which infested the moral teachings of the Church.





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## CHAPTER I

### THE LITERARY ARCHITECT

Hardy had a life-long interest in Gothic architecture. It was important to him both as a practical concern, in his years of architectural practice, and as a symbol of the Christian faith, from which he felt reluctantly compelled to exclude himself. While he appreciated the aesthetic achievement of Gothic he was chary of his intense emotional response to it, feeling acutely the dishonesty of enjoying the varied pleasures he was able to take from it, while withholding intellectual assent. His "ecstatic temperament" first became apparent to him through his experience of church services as a little boy. In later years, though an agnostic, he visited cathedrals and continued to attend services, perhaps seeking nostalgically for the child's rapt acceptance of belief through the emotional power of Gothic architecture and the other elements which combine with it and are part of its effect, the drama and the spectacle of religious ritual with its moving language and music, the light of candles and glow from stained glass, the sense of a living communion between past and present generations.

In his usage of "Gothic" as a term he follows the





practice of his age. In the late seventeenth and early eighteenth centuries, "Gothic" had been a term of disparagement equivalent to "barbarous and tasteless", but a revision in the idea of "Nature" as being characterised by simplicity and symmetry to being composed rather of variety, irregularity, and infinity, allowed the rehabilitation of the taste for Gothic.<sup>1</sup> For Hardy's immediate period Ruskin, and later William Morris, added to these Romantic associations the ideal of the liberty given by Gothic style to each craftsman to make his individual and spontaneous contribution to the whole.

In 1856 Hardy was apprenticed to John Hicks, an architect and church restorer in Dorchester. He went to London in 1862 to continue his study of architecture, and became an assistant to Arthur Blomfield, with whom he continued until ill health caused him to return to Dorset in the summer of 1867. He began to write The Poor Man and the Lady almost immediately, while working with Hicks, and later G. R. Crickmay, mostly in preparing Gothic drawings for church restorations. He returned to London for a period in 1870 when he worked with Raphael Brandon who had championed English Gothic as the model for the development of modern Gothic architecture, in opposition to the fashionable taste for the French style, espoused by Norman Shaw, Nesfield, and Viollet-le-Duc. Hardy seems to have sympathised with Brandon as a man struggling against the current of fashion, and as a "literary architect" (The Life, 77).<sup>2</sup> In 1869 he began



Desperate Remedies, which was written largely during his period with Crickmay at Weymouth. It was published in March of 1871, and in the following summer Under the Greenwood Tree was completed. In the spring of 1872 Hardy returned again to London and worked on designs for Board-schools. Under the Greenwood Tree appeared in May of that year and by July he had agreed to provide Tinsley with A Pair of Blue Eyes as a serial. In The Life the impression is deliberately given that he abandoned architecture completely in the summer of 1872, but in fact he continued with it, at least in an advisory capacity, for the rest of his life.

The Life records many visits to cathedrals, often hinting at a profound emotional response. In June 1873 he visited his friend H. M. Moule at Cambridge, where they went to King's Chapel early in the morning:

M. opened the great West doors to show the interior vista: we got upon the roof, where we could see Ely Cathedral gleaming in the distant sunlight. A never-to-be-forgotten morning. (The Life, 93).

Some of his deepest impressions from his tours in Europe are of the Gothic cathedrals which seem to have figured largely in the itinerary. In 1876 at Cologne he was "disappointed by the machine-made Gothic of the Cathedral", and at Mainz, Hardy and his wife were

impressed by a huge confirmation in the cathedral which, by the way, was accompanied by a tune like that of Keble's Evening Hymn. Heidelberg they loved, and looking west one evening from the top of the tower on the Königsstuhl, Hardy remarks on a singular optical effect that was almost tragic. Owing to mist the wide landscape itself was not visible, but





'the Rhine glared like a riband of blood, as if it serpentine through the atmosphere above the earth's surface'. (The Life, 110).<sup>3</sup>

In 1880 Hardy made another visit to Europe, and again, at least one cathedral was visited: "Amiens--'the misfortune of the Cathedral is that it does not look half so lofty as it really is'--"(The Life, 138).

Hardy was, of course, conscious that the taste for Gothic ruins was quite a fashionable one. He satirises it The Hand of Ethelberta through the opinions of the hostler, who is one of his more outspoken social critics:

"Honest travelling have been so rascally abused since I was a boy in pinners, by tribes of nobodies tearing from one end of the country to t'other, to see the sun go down in salt water, or the moon play jack-lantern behind some rotten tower or other, that, upon my song, when life and death's in the wind there's no telling the difference!"(404).

A hint of irony sometimes emerges in the casual phrases he uses to describe some of his own enthusiasms; he talks of "spending a romantic day or two ...among the ruins", at Glastonbury (The Life, 322), and of having "rambled in Westminster Abbey at midnight by the light of a lantern, having with some friends been admitted by Miss Bradley through the Deanery." (The Life, 304). The latter example clearly records a social occasion and no reference is made to any contemplations it may have aroused in Hardy. A further note of his social activity, in 1893, shows him pursuing, with equal avidity, the intellectual life, ecclesiastical architecture, and high society:

In the latter part of July Hardy had to go up to town again for a few days, when he took occasion to attend a lecture by



Stepniak on Tolstoi, to visit City churches, and to go with Lady Jeune and her daughters to a farewell performance by Irving. (The Life, 257).

There are enough records of an intense personal response to Gothic in The Life, to ensure that these social aspects of his interest remain as aspects only.

It is, nevertheless, probably due to a sensitivity to social propriety that The Life does not mention his supervision of the restoration of the church at West Knighton between 1893 and 1894, during which period he was also writing Jude the Obscure.<sup>4</sup> His systematic visits to English cathedrals are mentioned however; in August of 1893 he was at Hereford Cathedral, "Hardy always making a point of not missing such achievements in architecture, even if familiar." (The Life, 258). In June 1906, Hardy read his paper "Memories of Church Restoration" before a meeting of the Society for the Protection of Ancient Buildings, of which "he was an active member from 1881 till the end of his life." (Beatty, The Architectural Notebook, 22). In August of the same year "he started with his brother on a tour to some English cathedrals, which included Lincoln, Ely, the Cambridge Colleges and Canterbury;" (The Life, 331), and "in continuance of the visits to cathedrals he went this autumn [1909] to Chichester, York, Edinburgh, and Durham." (The Life, 347). In April 1911 he visited Lichfield, Worcester, and Hereford "in pursuance of a plan of seeing or re-seeing all the English cathedrals." (The Life, 355). The only note recorded for that spring is an architectural





one: "View the matrices rather than the moulds." (The Life, 355).

Hardy's interest in Gothic did not diminish, and perhaps increased, in these later years. He made a journey to Gloucester in 1911, being

interested at this time in the only Gothic style of architecture that can be called especially and exclusively English--the perpendicular style of the fifteenth century (The Life, 357).

"The Abbey Mason" was composed on his return. Two visits to Exeter Cathedral, in 1915, and 1920, are recorded (The Life, 370, 404). The last visit to Salisbury mentioned in The Life occurred during the journey to Oxford to receive an honorary degree; it seems to have been a journey of deep significance for Hardy. On the way "they stopped for a little while to look at the Cathedral, as Hardy always loved doing,"(420), and they also stopped at Fawley, where he searched fruitlessly for the graves of his ancestors in the little churchyard. It was the personal associations of architecture and places which meant most to Hardy.

In The Life the comment is made that "few literary critics discern the solidarity of all the arts" (300), but this perception was important to Hardy. He was knowledgeable in literature, art, music, philosophy, science and folklore, having educated himself with a zeal and comprehensiveness which perhaps owed much to his keen sense of his own provincialism and lack of the formal and social finish supposedly given by a University education. His early years as an architect are given retrospectively an additional artis-



tic validity when all the arts are seen as essentially one, but the young Hardy shown by The Life seems less convinced of this. The choice of architecture as a career had been his parents' rather than Hardy's (The Life, 87), who at that age, sixteen, "had just begun to be interested in French and the Latin classics" and "had sometimes, too, wished to enter the Church" (The Life, 27). The impression given is of a young man nursing a poetic sensibility felt to be almost too delicate to coexist with architecture and business life: he felt that "architectural drawing in which the actual designing had no great part was monotonous and mechanical" and had "little inclination for pushing his way into influential sets which would help him to start a practice of his own" (The Life, 46).

Nevertheless, later in The Life he goes to some length to draw the analogies between his poetic style and Gothic architectural principles:

He knew that in architecture cunning irregularity is of enormous worth, and it is obvious that he carried on into his verse, perhaps in part unconsciously, the Gothic art-principle in which he had been trained--the principle of spontaneity, found in mouldings, tracery, and such like--resulting in the "unforeseen" (as it has been called) character of his metres and stanzas, that of stress rather than of syllable, poetic texture rather than poetic veneer; the latter kind of thing, under the name of "constructed ornament", being what he, in common with every Gothic student, had been taught to avoid as the plague. (The Life, 301).

While Hardy is referring specifically to his poetry here, it seems not unreasonable to suppose that his prose will also show features which are comparable to elements in Gothic architecture, though other admitted influences on his style





should also be considered, such as his appreciation of the "affected simplicity" of Defoe (The Life, 61), or his reading of Addison, Macaulay, Newman, Sterne, Lamb, Gibbon, Burke, and Times leaders, in a study of style (The Life, 105). Yet even from this study the conclusion drawn stresses the value of irregularity:

The whole secret of a living style and the difference between it and a dead style, lies in not having too much style--being, in fact, a little careless, or rather seeming to be, here and there. It brings wonderful life into the writing: ... Otherwise your style is like worn half-pence--all the fresh images rounded off by rubbing, and no crispness or movement at all.

It is, of course, simply a carrying into prose the knowledge I have acquired in poetry--that inexact rhymes and rhythms now and then are far more pleasing than correct ones. (The Life, 105).

In terms of prose style this can mean the unexpected or "unforeseen" appearance of an apparently outlandish, but powerfully descriptive, word within an otherwise quite urbane, conventional sentence. For example, in what is Hardy's longest attempt at a sustained rhetorical effect--the opening descriptions of Egdon Heath in The Return of the Native, the emotive power lies not so much in the grand assertions of the heath's eternality, or savagery, as in its quirky resemblances to a human face or figure. Hardy irradiates commonplace sentences by single phrases which make this repeated comparison, setting the oddness of the metaphor in deliberate contrast with the formality and propriety of the surrounding sentence structure. I italicise the emotive phrase in each of the following sentences:

It was quite open to the heath on each side, and bisected that vast dark surface like the parting-line on a head of



black hair, diminishing and bending away on the furthest horizon. (8).

Although from the vale it appeared but as a wart on an Atlantaeon brow, its actual bulk was great. (13).

The latter sentence shows something of the grotesque humour found in Gothic carving; the simile is apparently absurd, and yet, left to resonate subliminally, it may be felt to have a certain relation to Eustacia, a much-flawed goddess in reality, often associated with Greece.

Hardy's interest in the literary use of the grotesque may also derive partly from his admiration for Browning's poetry.<sup>5</sup> The imagery of decay and distortion in the natural world, which provided Hardy with analogues for human misfortune and sorrow, can be seen also in Browning's work:

Then when froth rises bladdery, drink up all,  
Quick, quick, till maggots scamper through my brain;  
("Caliban upon Setebos", lines 71-72).

Walter Bagehot's discussion of the grotesque element in Browning's poetry<sup>6</sup> also has potential applications for Hardy; grotesque art, he says, deals "not with normal types but with abnormal specimens ...not with what nature is striving to be, but with what by some lapse she has happened to become".

Browning also prefigures Hardy's use of traditional grotesque symbols of evil and ill-luck:

Had a spider found out the communion-cup,  
Was a toad in the christening-font?  
("Gold Hair: A Story of Pornic", lines  
104-105);

on the night of her disastrous confession to Clare, the dia-





monds in Tess's necklace give "a sinister wink like a toad's". The latter poem provides as macabre an image as any in Hardy, despite his taste for "mortuary occasions":<sup>7</sup>

And lo, when they came to the coffin-lid,  
Of rotten planks which composed it once,  
Why, there lay the girl's skull wedged amid  
A mint of money, it served for the nonce  
To hold in its hair-heaps hid. (st. XX).

In the choice of grotesque images and situation, however, Browning's example may only have reinforced a tendency already prevalent in Hardy. Hardy's use of the grotesque is too consonant with his entire temperament and vision to be merely a poetic borrowing.

Browning probably did have an effect, however, on Hardy's unconventional diction, his sometimes distorted syntax, and the deliberate roughness of some of his metres. Weber considers that "the consonantal cacophony of Browning's verse came to have an appeal to Hardy's ear" (Hardy of Wessex, 47), and notes Hardy's remark to Edmund Gosse that "he had come to feel that jewelled lines in poetry ... were effeminate and that in his own compositions he wished to avoid them" (ibid., 46-47). This principle was also incorporated in his prose where the passages of greatest rhetorical intensity quite often show an eclectic blending of images and terms taken out of their usual contexts. What Bagehot says of Browning in this respect might equally be said of Hardy: he is "a master working by incongruity. Possibly hardly one of his most considerable efforts can be found which is not great because of its odd mixture." (Liter-



ary Studies, II, 375).

The "odd mixture" can be seen in a single paragraph from The Woodlanders:

The plantations were always weird at this hour of eve--more spectral far than in the leafless season, when there were fewer masses and more minute lineality. The smooth surface of glossy plants came out like weak, lidless eyes: there were strange faces and figures from expiring lights that had somehow wandered from the canopied obscurity; while now and then low peeps of the sky between the trunks were like sheeted shapes, and on the tips of the boughs sat faint cloven tongues. (360).

The basic inference is that the plantation is alive, in some gruesome parallel existence to human life; a suggestion which is made throughout this novel (cf. 58-59, 254, 376), and in others. The plants form "weak, lidless eyes", there are "strange faces and figures" and "faint cloven tongues", and the sky makes "low peeps". Yet despite its powerful evocation of the preternatural, the description is based on a scientific precision of observation, the terms of which: "fewer masses", "more minute lineality", "smooth surfaces", remain in the passage in juxtaposition with the irrational suggestions they have encouraged. This is not inept writing; it makes an implicit statement about the colouring of human perception by subjective responses.

The syntax of the passage is not quite normal, there being an inversion of word order in "more spectral far", while the phrase "faint cloven tongues" is reserved for effect until the end of the sentence, where, in more regular order, it would have preceded "on the tips of the boughs". The "hour of eve", and "the leafless season", are



both consciously archaic circumlocutions, which however, give a more dramatic sense of the moment and atmosphere.

The tone varies within a few words from the rather grandiose, literary manner of "canopied obscurity", to the child-like playfulness of "low peeps" and "sheeted shapes". Despite these divergences the paragraph has a distinct unity as a "moment of vision" and, purely verbally, in its easy flow of language. It is in no sense "crabbed", unlike two stuffily formal sentences which follow shortly after:

It was with some caution that Grace now walked, though she was quite free from any of the commonplace timidities of her ordinary pilgrimages to such spots. She feared no lurking harms, but that her effort would be all in vain, and her return to the house rendered imperative. (360).

The language here has none of the independent life and power of suggestion held in the earlier paragraph; of which it is a disclaimer, representing an over-reaction to its fantasy by Hardy, anxious not to strain his readers' patience too far by a sustained departure from their expectation that a novel will provide an apparently factual, naturalistic picture of life.

The influence of Gothic on Hardy has been discussed by various critics; David Cecil notes that Hardy's humour is rustic, elemental, grotesque, Gothic, and traditional, and that his descriptions are "thickly embroidered with the freaks of a Gothic fancy", "strangeness" being "a salient element in Hardy's imagination".<sup>8</sup> Richard C. Carpenter has made the most sustained study of the grotesque element in Hardy,<sup>9</sup> and Jean R. Brooks alludes briefly to "the Gothic





strangeness of his vision and style".<sup>10</sup> J. F. Scott's interest is in Hardy's use of the Gothic novel,<sup>11</sup> and C. J. P. Beatty has studied the influence of architecture as a whole in Hardy's work.<sup>12</sup>



## CHAPTER II

### HARDY AND RUSKIN

Hardy admits no debt to Ruskin either as an artist or a thinker. References to Ruskin in his writings are few, and either neutral or even disparaging in tone. Sir Sidney Cockerell declared that Hardy "was not influenced by Ruskin".<sup>1</sup> Nevertheless both Ruskin and Hardy responded deeply to Gothic art and it may be instructive to compare their remarks in order at least to help define the salient features in an appreciation of Gothic.

C.J.P. Beatty notes Hardy's observation in a Commonplace book of Balzac's remark: "Architecture is the expression of morals."<sup>2</sup> and goes on to show that the entry was made prior to the completion of The Hand of Ethelberta, and to indicate the way in which character in that novel is suggested through architecture, as for example in Mountclere's use of a stone facing to cover his cheap brick mansion.

In The Stones of Venice Ruskin says,

We speak loosely and inaccurately of "overcharged" ornament, with an obscure feeling that there is indeed something in visible Form which is correspondent to Intemperance in moral habits; (XI,6).<sup>3</sup>

This question is taken up in Jude the Obscure where Sue's "pagan" images clash with the Christian Gothic bric-a-brac



of her room in what is a deliberately arranged pattern of opposition between Gothic and Classic in the novel.

Ruskin comes close to playing the devil's advocate with his association of conventional morality with the conventional dullness of nineteenth-century architecture:

How much the beholder gains from the liberty of the labourer may perhaps be questioned in England, where one of the strongest instincts in nearly every mind is that Love of Order which makes us desire that our house windows should pair like carriage horses, and allows us to yield our faith unhesitatingly to architectural theories which fix a form for everything and forbid variation from it. I would not impeach love of order; it helps us in our commerce and in all purely practical matters; and it is in many cases one of the foundation stones of morality. Only do not let us suppose that love of order is love of art....having a conscientious horror of all impropriety, we allow the architect to provide us with the said capitals, of the proper form, in such and such a quantity, and in all other points to take care that the legal forms are observed; which having done, we rest in forced confidence that we are well housed...The idea of reading a building as we would read Milton or Dante, and getting the same kind of delight out of the stones as out of the stanzas, never enters our heads for a moment. (X,205-206).

Ruskin is concerned about the philistinism and smugness typified in much of Victorian architecture. He is sorrowful rather than angry however, lacking the radical energy of Hardy in Tess of the d'Urbervilles where he is bitter at the same society's complacent sacrifice of "a pure woman" to propriety. Hardy builds the closing scenes of the novel around particular buildings which have individual moral connotations: the Sandbourne hotel which represents Alex's flashy sham gentility; the deserted manor house - a place out of the world and the present time, by implication the only situation in which Angel and Tess could be happy together. Stonehenge reflects the primitive





scapegoat element in modern morality. The concluding paragraphs explicitly present the contrast between the Gothic and modern spirit in terms of architectural style:

In the valley beneath lay the city they had just left, its more prominent buildings showing as in an isometric drawing - among them the broad cathedral tower, with its Norman windows and immense length of aisle and nave, the spires of St. Thomas's, the pinnacled tower of the College, and, more to the right, the tower and gables of the ancient hospice, where to this day the pilgrim may receive his dole of bread and ale...

Against these far stretches of country rose, in front of the other city edifices, a large red brick building, with level gray roofs, and rows of short barred windows bespeaking captivity, the whole contrasting greatly by its formalism with the quaint irregularities of the Gothic erections. (507).

One of Ruskin's remarks seems apposite, though he might not have cared to see the liberal implication of his words, ...to banish imperfection is to destroy expression, to check exertion, to paralyse vitality. All things are literally better, lovelier, and more beloved for the imperfections that have been divinely appointed, that the law of human life may be Effort, and the law of human judgement, Mercy. (X,203-204).

We have already seen how Hardy applied the principles of Gothic vitality in the formation of his own poetic style. While Hardy holds a strong aesthetic conviction of the value of imperfection, in other remarks he shows an interest which seems more idiosyncratic:

1879. January 1. New Year's thought. A perception of the FAILURE of THINGS to be what they are meant to be, lends them, in place of the intended interest, a new and greater interest of an unintended kind. (The Life, 124).

This is the characteristic perception of the boy who did not want to grow up, of the man who never expected much, who wanted to die before he was out of the flesh. The "Unfulfilled



Intention" is a frequent motif in his works, from the tiny quirks of chance to the broad patterns of flawed lives perceived by some characters in their "moments of vision".

Hardy seems to have sought solace in the architectural achievement of Salisbury Cathedral:

...he proceeded to Salisbury, a place in which he was never tired of sojourning, partly from personal associations and partly because its graceful architectural pile was the most marked instance in England of an architectural intention carried out to the full. (The Life, 295).

Ruskin saw in Gothic architecture the ideal to which were opposed the encroaching modern systems of mechanisation and specialisation. In Gothic art the individual workman became an artist through having the freedom to contribute in his own way to the complete building - this at least in the theory of idealists like Ruskin and Viollet-le-Duc.<sup>4</sup> In the rigidity of Greek architectural ornament where the workman was limited strictly to what he could do perfectly, Ruskin saw a kind of slavery. He found a similar slavery in the precision demanded by contemporary manufacturers of furnishings and ornaments:

And now, reader, look round this English room of yours, about which you have been proud so often...

Examine again all those accurate mouldings, and perfect polishings...Many a time you have exulted over them, and thought how great England was because her slightest work was done so thoroughly. Alas! if read rightly these perfectnesses are signs of a slavery in our England...to make the flesh and skin...into leathern thongs to yoke machinery with, - this it is to be slave masters indeed; (X,193).

He goes on to suggest that more real freedom had existed in feudal times than now, when factory workers are "given



daily to be wasted into the fineness of a web, or racked into the exactness of a line."

An example of such inhumanity is the threshing-machine scene in Tess of the d'Urbervilles. In The Hand of Ethelberta, Sol and Dan Chickerell go to London where they are frustrated by the modern practice of specialisation, thus showing how discontent and social alienation are caused, as Ruskin had predicted, by limiting men to dull repetitive work giving no sense of personal involvement or responsibility. Sol becomes a radical; Hardy sympathises.

John Smith, the master mason in A Pair of Blue Eyes is generally taken to be a portrait of Hardy's father; there is no need to look for Ruskinian influence here,

John Smith - brown as autumn as to skin, white as winter as to clothes - was a satisfactory specimen of the village artificer in stone. In common with most rural mechanics, he had too much individuality to be a typical "working man"- a resultant of that beach-pebble attrition with his kind only to be experienced in large towns, which metamorphoses the unit self into a fraction of the unit Class. (95-96).

.....  
Probably our countryman was not such an accomplished artificer in a particular direction as his town brethren in the trades. But he was, in truth, like that clumsy pin maker who made the whole pin, and who was despised by Adam Smith on that account and respected by Macaulay, much more the artist nevertheless. (96).

Ruskin had used the same image to express the degradation and frustration of mass production:

Divided into mere segments of men - broken into small fragments and crumbs of life; so that all the little piece of intelligence that is left in a man is not enough to make a pin, or a nail, but exhausts itself in making the point of a pin, or the head of a nail. (X,196).





Yet Hardy is aware of the benefits of progress; in his essay The Dorsetshire Labourer he shows how wages and conditions had improved in a way that is never mentioned in the Wessex novels where the rustic life of fifty to a hundred years earlier is dwelt on lovingly and change is resented. However while grateful for economic progress, he regrets the growing rootlessness of the agricultural population and the consequent loss of local traditions and associations. He pictures a paternal relationship between the lord of the manor and his workfolk, feudalism at its best in a community bonded by mutual interest and respect. He regrets the new preference of the workfolk for old and cast-off genteel clothing, forfeiting the natural dignity of traditional dress, and visibly showing their resentment at having to work, and their envy of their masters, having been made a lower rather than a different class. Hardy found the most succinct expression of this change in the new prevalence of the term "labourers" instead of the old "workfolk".

Hardy's concept of the "technicist" is prefigured clearly in Ruskin's views on the wrongfulness of separating intellectual and manual labour:

The painter should grind his own colours; the architect work in the mason's yard with his men; the master manufacturer be himself a more skilful operative than any man in his mills... (X,201).

In A Laodicean Somerset is shown in the masons' yard working out his designs on the spot (282).



Jude the Obscure is also concerned integrally with a theme outlined by Ruskin:

We are always in these days endeavouring to separate the two; we want one man to be always thinking, and another to be always working, and we call one a gentleman, and the other an operative; whereas the workman ought often to be thinking, and the thinker to be working, and both should be gentlemen in the best sense. As it is, we make both ungentle, the one envying, the other despising his brother; and the mass of society is made up of morbid thinkers, and miserable workers. (X,201).

Of course Jude is far more than just a class figure but the sense of the gulf between the "liberal" and the "illiberal" professions is one that haunts him. Hardy notes in the 1912 postscript to Jude the Obscure that "some readers thought...than when Ruskin College was subsequently founded it should have been called the College of Jude the Obscure". Jude would have seemed to Ruskin the ideal example of what he had meant in saying,

And this is what we have to do with all our labourers; to look for the thoughtful part of them, and get that out of them, whatever we lose for it, whatever faults and errors we are obliged to take with it. (X,191).

In The Hand of Ethelberta Hardy remarks,

...humour in country workmen becomes transmuted to irony among the same order in the town. (203).

If irony can be termed a kind of verbal grotesque then a similarity can be seen in Ruskin's statement on the grotesque:

...the minds of our workmen are full of it...they express it daily in gesture and gibe, but are not allowed to do so where it would be useful... (XI,191).

...nothing is so refreshing to the vulgar mind as some exercise of this faculty... (XI,172)

...grossness of one kind or another, is, indeed, an unfailing characteristic of the style... (XI, 162).



Ruskin considers that this natural energy which once passed into cathedral sculpture, thus sublimating its radical force, now passes wastefully away in "the word-wit which has of late become the special study of the group of authors headed by Charles Dickens" (XI,173). Arabella's gesture in throwing the pig's pizzle at the dreaming Jude is satirical in this manner, and it fits Ruskin's sense of the presence of the grotesque in Gothic: "There is jest - perpetual, careless, and not unfrequently obscene - in the most noble work of the Gothic periods;" (XI,136).

In another definition, this time of the true and false grotesque, Ruskin uses a phrase which helps to suggest Jude's state of mind at the end of the novel. In the "true grotesque", "a man of naturally strong feeling is accidentally or resolutely apathetic (XI,168)- "apathetic" in Ruskin's usage here refers to the sculptor's dismissal of any concern to represent factually, but there is a parallel development in Jude. Emotion overcomes the instinct for self-preservation, and, grotesquely wrapping himself in a blanket, which almost obliterates his physical appearance, he goes to seek Sue through rain that will bring the ultimate disfigurement of death. Like the Gothic sculptor he is dismissing rationality in order to express a more intense conviction of the truth of things.

The concept of ethnic or national characteristics finding expression in the architecture of a people is broached by Ruskin in his identification of the Gothic





style with the northern races (X,213-214; X,182); the northern temperament is bound up with the northern landscape (X,186-188), the two finding expression in the hard, thorny foliage of Gothic decoration as opposed to the soft luxuriance of Classical mouldings (X,241).

Hardy was interested in anthropology and history, and this is shown, for example, by his interest in the origins and traditions of the people of the Isle of Slingers, or in the part which Eustacia's parentage plays in the formation of her character. She, like her ancient Mediterranean compatriot, Caesar, is oppressed by the brooding enmity of Egdon Heath, "A tract of country unaltered from that sinister condition which made Caesar anxious every year to get clear of its glooms before the autumnal equinox" (60). Hardy makes the most sustained use of the tension between Gothic and Classic forms and ideas in Jude the Obscure, but the theme is incipient in earlier novels. A remark in The Life (220), emphasises Hardy's sense of race as appearing in character, and of people as archetypes:

"May 29. That girl in the omnibus had one of those faces of marvellous beauty which are seen casually in the streets but never among one's friends. It was perfect in its softened classicality - a Greek face translated into English. Moreover she was fair, and her hair pale chestnut. Where do these women come from? Who marries them? Who knows them?"

"The Abbey Mason" (C.P. 379),<sup>5</sup> shows many of Hardy's concepts of Gothic. The poem portrays a "technicist", a term coined by Hardy in A Laodicean. In the poem the mason's



drawing board is left outside and when frost forms on it the new style is suggested. It is the mason and not a gentleman in a studio, or a pious cleric, who sees the need for change. The Church, far from being an inspiring force is narrow, snobbish, and grudging in its refusal to give human art and invention their due,

As none could doubt the abbot's word,  
Or question what the church averred.

Hardy does not, like Ruskin, idealise the medieval age of faith. The Church appears in this age much as it does to Jude in his time. The Mason, like his descendant, Jude, is more passionately involved with his work and is in this sense more truly reverent than the purported custodians of the faith. There is no indication, however, that the Mason is fired by religious zeal, and in this there should be a fundamental point of contrast with Ruskin, who emphasized the devotional stimulus of Gothic art, though he shows also that Gothic is the beneficiary of more impulses than the strictly reverential. He noted the recreational aspect, as does Hardy:

Men toiled for pleasure more than pay,  
and also the relationship between Gothic and the awe of Nature,

He did but what all artists do  
Wait upon Nature for his cue.

However for Hardy's Mason the challenge of the style is an end in itself; Ruskin might not have admitted such a secular attitude. The frequent references to the sun suggest that



Hardy recognized in Gothic an element of primitivism, a form of sun-worship:

And many a medieval one  
 Whose symmetries salute the sun  
 . . . . .  
 --Home-coming thence he tossed and turned  
 Throughout the night till the new sun burned.  
 . . . . .  
 ...The thing was done  
 So long assayed from sun to sun....

The style is evolved through an interaction between man and nature; it is a creative conflict:

Through freezing rain, that drenched the board  
 Of diagram-lines he last had scored -  
 . . . . .  
 The chalk-scratched draught-board faced the rain,  
 Whose icicled drops deformed the lines  
 Innumerable of his lame designs,

In associating Gothic with cold and ice, Hardy is voicing a typically Ruskinian sense of the style's northern origin, and the weird harmony it shows between northern man and his hostile environment:

...this look of mountain brotherhood between the cathedral and the Alp; this magnificence of sturdy power, put forth only the more energetically because the fine finger-touch was chilled away by the frosty wind, and the eye dimmed by the moor-mist, or blinded by the hail. (X,188).

The anonymity of the Gothic artist is noted by Ruskin and it becomes part of his picture of a communal achievement inspired by an all pervasive faith. Hardy's view is more idiosyncratic; that the Perpendicular style should have developed at Gloucester rather than at one of the great centres of culture and religion, reinforces his belief in the value of provincialism. A remark on literary style in The Life (146-147), could also reflect his view of





the achievement at Gloucester:

"Arnold is wrong about provincialism, if he means anything more than a provincialism of style and manner in exposition. A certain provincialism of feeling is invaluable. It is of the essence of individuality, and is largely made up of that crude enthusiasm without which no great thoughts are thought, no great deeds done."

On his visit to Gloucester he was "so much impressed by the thought that the inventor's name, like the names of the authors of so many noble songs and ballads, was unknown,..." (The Life,357). Jude the Obscure contains the same sense of division between the "folk" and organised religion, and although Jude attempts to cross the gulf he remains anonymous throughout his life, his provincialism enforced on him.

Despite their essential agreement on the nature of Gothic, Ruskin was resolutely Christian while Hardy was reluctantly an agnostic. Where cathedral architecture could give Ruskin the sense of a human community in a vital harmony with God, it could show Hardy only a magnificent achievement in form, leaving a sense of hollowness where the spirit had fled abandoning an empty edifice - a visible presence, taunting Hardy with his exclusion from faith yet offering an aesthetic pleasure which he felt unjustified in taking having renounced its theological basis:

"...we are pretending what is not true: that we are believers. This must not be; we must leave. And if we do, we reluctantly go to the door, and creep out as it creaks complainingly behind us." (The Life,333).

Finally we may wonder about Hardy's use of the words "edifice" and "pile", which are used frequently in his descriptions of church architecture. Despite their being



respectable architectural terms of precise technical meaning, Hardy often seems to use them in a double sense, implying the modern connotation of pomposity and hollowness, so that the words come to show in themselves the loss of the spirit from the form.<sup>6</sup>



## CHAPTER III

### "CHURCHY"

In this connection he said once - perhaps oftener - that although invidious critics had cast slurs upon him as Non-conformist, Agnostic, Atheist, Infidel, Immoralist, Heretic, Pessimist, or something else equally opprobrious in their eyes, they had never thought of calling him what they might have called him much more plausibly - churchy; not in an intellectual sense, but in so far as instincts and emotions ruled. (The Life, 376).

In this passage Hardy analyses the crucial divergence for him between his intellectual conviction against Christian belief, and his temperamental predilection for it. This tension occupied his thoughts throughout his life and several other passages in The Life allude to this ambivalent response to religious ritual.

He points out that as a child he had "a dramatic sense of the church services" and would play at reading the Morning Prayer wrapped in a tablecloth and standing on a chair, his sermon being "a patchwork of the sentences used by the vicar." Whether deliberately or not, Hardy in choosing these "characteristics of his personality at this childhood-time," picks out the three essential components of his response to church ritual; the rhetoric, as shown above, but also the music and the effects of colour, light, and shade, candles and stained glass.



He was of ecstatic temperament, extraordinarily sensitive to music, and among the endless jigs, hornpipes, reels, waltzes, and country-dances that his father played of an evening in his early married years, and to which the boy danced a pas seul in the middle of the room, there were three or four that always moved the child to tears, though he strenuously tried to hide them....the staircase...had its walls coloured Venetian red...and was so situated that the evening sun shone into it, adding to its colour a great intensity for a quarter of an hour or more. Tommy used to wait for this chromatic effect, and, sitting alone there, would recite to himself "And now another day is gone" from Dr. Watts' Hymns, with great fervency, though not perhaps for any religious reason, but from a sense that the scene suited the lines. (The Life, 15).<sup>1</sup>

All three elements are combined in his appreciation of Gothic and recur in his work, forming some of the most intense passages in the novels.

The Life shows Hardy making many visits to cathedrals in England and Europe. His interest was both personal and aesthetic; of Salisbury he says, it was

...a place in which he was never tired of sojourning, partly from personal associations and partly because its graceful cathedral pile was the most marked instance in England of an architectural intention carried out to the full. (The Life, 295).

A third element of his interest lay in a search for preternatural experience; the following page of The Life (296) records a walk in the cathedral close late at night; an attempt to "hunt up the spot of the execution of the Duke of Buckingham, whose spirit is said to haunt King's House still.", and a visit to Stonehenge, after which he remarks: "The misfortune of ruins - to be beheld nearly always at noon-day by visitors, and not at twilight."

The description of a sermon at King's College Chapel shows his acute sensitivity to the effects of light and its





encouragement of his innate tendency to muse on the preternatural:

The reds and blues of the windows became of one indistinguishable black, the candles guttered in the most fantastic shapes I ever saw - and while the wicks burnt down these weird shapes changed form...They were stalactites, plumes, laces; or rather they were surplices, - frayed shreds from those of bygone "white-robed scholars", or from their shrouds - dropping bit by bit in a ghostly decay. (The Life, 141)

Music also affects him profoundly:

...thence to Wimborne, where on arrival he entered the Minster at ten at night, having seen a light within, and sat in a stall listening to the organist practising, while the rays from the musician's solitary candle streamed across the arcades. (The Life, 107)

Cathedral service: the beautiful anthem "God is gone up" (Croft). Well sung. Psalms to Walker in E flat. Felt I should prefer to be a cathedral organist to anything in the world. "Bidding my organ obey, calling its keys to their work, claiming each slave of the sound." (The Life, 404).

The reference to Browning's "Abt Vogler" is perhaps more than literary ornament; it suggests that Hardy was here making a personal note of the disparity between the religious optimism of Browning's poem and his own inability to find such faith. The image of organ music as a "pinnacled glory" of Gothic structure must have appealed to Hardy, but Browning makes the crucial point in the statement that religious conviction is imparted through the emotional power of music:

Sorrow is hard to bear, and doubt is slow to clear,  
Each sufferer says his say, his scheme of the weal and woe:  
But God has a few of us whom he whispers in the ear;  
The rest may reason and welcome: 'tis we musicians know.

It is surely this experience of rapture, of conviction gained through some manner that bypasses the reason, that



Hardy is in quest of in his cathedral visits.

The work of church restoration must have been particularly poignant. In the "transmutative" process of replacing the old rotten fabric with new he must have been aware of the analogy with his desire to renew the old worn out doctrine preached by the Church. Yet in both cases he faced a split in temperament:

...if the architect have also an antiquarian bias he is pulled in two directions - in one by his wish to hand on or modify the abstract form, in the other by his reverence for the antiquity of its embodiment. (Memories of Church Restoration, 216).<sup>2</sup>

He reflects that "abstractedly, there is everything to be said in favour of church renovation - if that really means the honest reproduction of old shapes in substituted materials." (213). The whole quality of Gothic, he says, is an idea independent of its actual embodiment, hence theoretically the original stones may be replaced. But Gothic is more than this;

The old form inherits, or has acquired, an indefinable quality - possibly some deviation from exact geometry (curves were often struck by hand in medieval work) - which never appears in the copy...(214).

In Jude the Obscure restoration becomes a representation of the

"deadly animosity of contemporary logic and vision towards so much of what he (Jude) held in reverence...(99).

The new stones are

...marked by precision, mathematical straightness, smoothness, exactitude: there in the old walls were the broken lines of the original idea; jagged curves, disdain of precision, irregularity, disarray. (98).



C.J.P. Beatty draws an analogy between the conformity imposed on Gothic buildings in restorations of the period and the rigid order of public morality imposed on Jude and Sue, destroying their spontaneous but "irregular" life together.<sup>3</sup>

"The second, or spiritual attribute" which makes restoration impossible, lies in "human association". Hardy considers this to be the more valuable part of the "compound influence" exercised by such buildings as Lincoln or Worcester Cathedral on people "of average impressionableness and culture". (Memories of Church Restoration, 214-215).

I think the damage done to this sentiment of association by replacement, by the rupture of continuity, is mainly what makes the enormous loss this country has sustained from its seventy years of church restoration so tragic and deplorable. (Memories of Church Restoration, 215).

As an agnostic, who was nevertheless deeply reverent in a humane sense, towards "memories, history, fellowships, fraternities," the act of worship in a time-hallowed church is valuable to him as an expression of involvement in a community as a turning from the reality of modern rootlessness. This is the sentiment of village life, which attracted Hardy nostalgically as offering the kind of simple and gentle faith expressed in "The Oxen", (C.P. 439). Unlike his rustics however, Hardy felt the need to question his motives in church attendance:

Still, being present, we say the established words full of the historic sentiment only, mentally adding, "How happy our ancestors were in repeating in all sincerity these articles of faith!" But we perceive that none of the congregation recognises that we repeat the words from an antiquarian interest in them, and in a historic sense, and solely in order to keep a church of some sort afoot - a thing





indispensable; (The Life,332-333).

Yet at the same time he feels that antiquity has often a rather fortuitous value. In Jude the Obscure the narrator reflects that the stones "had done nothing but wait, and had become poetical."(98). The same thought is expressed about early translations of the Bible:

They translated into the language of their age; then the years began to corrupt that language as spoken, and to add grey lichen to the translation; until the moderns who use the corrupted tongue marvel at the poetry of the old words. When new they were not more than half so poetical. (The Life,385).

He favoured reform of the liturgy "by dropping preternatural assumptions out of it" (The Life,375), and regrets that the advance he had hoped for in the "Apology" to Late Lyrics and Earlier, where the English Church, like a church restorer, seemed to be "removing those things that are shaken", had come to nothing - there being instead "a childish backcurrent towards a belief in magic rites." (The Life,333). But in decrying this irrationalism he goes against that part of himself which wants reform to come "within the same old buildings that had already seen previous reforms carried out", and he talks of the "architectural spell" of the Church, and of its "strength of old associations" ("Apology",C.P.531).

His essential feeling throughout, however, is humane:

...we have to sing, "My soul doth magnify the Lord", when what we want to sing is, "O that my soul could find some Lord that it could magnify! Till it can, let us magnify good works, and develop all means of easing mortal progress



through a world not worthy of them. (The Life,332).

Hardy attacked the neo-Christianity espoused by such modernists<sup>4</sup> as Clare and Knight, because in practice it was imperfectly carried out; the old superstitions from which Christianity had been supposedly emancipated, lingered in a cruel and ghostly fashion:

Christianity nowadays as expounded by Christian apologists has an entirely different meaning from that which it bore when I was a boy. If I understand, it now limits itself to the religion of emotional morality and altruism that was taught by Jesus Christ, or nearly so limits itself....That the dogmatic superstitions read every Sunday are merely a commemorative recitation of old articles of faith held by our grandfathers, may not much matter either, as long as this is well understood. Still it would be more honest to make these points clearer, by recasting the liturgy, for their real meaning is often misapprehended. (The Life, 333).

Hardy's attack on Clare is particularly vehement, perhaps because he recognises in him the intellectual dishonesty of his own attraction to the old faith, "we are pretending what is not true: that we are believers. This must not be; we must leave." (The Life,333). Clare, like Hardy, looks back with a nostalgia which is only partially tempered with irony, to "medieval times, when faith was a living thing!" (Tess,143).

Angel betrays both Tess and himself by his relapse into a harsh, inhuman orthodoxy when he discovers that Tess is not the sublime embodiment of an ideal:

"What a fresh and virginal daughter of Nature that milkmaid is!" he said to himself. (155).

He considers himself a "dupe and a failure" (337) because his idea of her has been shown to be false; it is an affront



to his intellect and philosophy, in which, in common with many earnest young men of his age, he has lived too exclusively. He is able to feel superior to Mercy Chant's "curiously unnatural sacrifice of humanity to mysticism" (339), yet fails to see the likeness to himself. In spite of his advocacy of "Hellenism", which implies an "aesthetic, sensuous, pagan pleasure in natural life and lush womanhood" (203), Angel is opposed to it by temperament and upbringing. His mouth is described as "somewhat too small and delicately lined for a man's, though with an unexpectedly firm close of the lower lip now and then; enough to do away with any inference of indecision." (147). The smallness of the mouth will also characterise Sue Bridehead as a nervous idealist, feeling threatened by the sensual. Angel loves Tess against the inner grain of his nature:

How very lovable her face was to him. Yet there was nothing ethereal about it; all was real vitality, real warmth, real incarnation. And it was in her mouth that this culminated... that little upward lift in the middle of her red top lip was distracting, infatuating, maddening...it was the touch of the imperfect upon the would-be perfect that gave the sweetness, because it was that which gave the humanity. (192).

Yet Angel can not totally free himself from a fear of the flesh: "he saw the red interior of her mouth as if it had been a snake's". (217), his supposedly new moral idealism, his bold Hellenism, are only expressions of his yearning for a mystical replacement for Christian faith.

But over them both there hung a deeper shade than the shade which Angel Clare perceived, namely, the shade of his own limitation. With all his attempted independence of judgment this advanced and well-meaning young man, a sample



product of the last five-and-twenty years, was yet the slave to custom and conventionality when surprised back into his early teachings. (338).

The snake is, after all, the archetypal Christian symbol of predatory, damning sensuality. The "abhorrence of the un-intact state, which he had inherited with the creed of mysticism" (435) lingers perniciously:

In considering what Tess was not, he overlooked what she was, and forgot that the defective can be more than the entire. (338).

Hardy's appreciation of the "defective" and "imperfect" in Gothic art has already been noted. In general he distinguishes between the humanity expressed by vigorously worked stone and the rigidity of the doctrines preached within the structures it forms, but here for sardonic effect, the ruined Cistercian abbey is contrasted with the still operative mill:

The mill still worked on, food being a perennial necessity; the abbey had perished, creeds being transient. (299).

Similarly, the tithe barn in Far From the Madding Crowd is free from the infection of creeds and is thus eulogised:

Here at least the spirit of the ancient builders was at one with the spirit of the modern beholder...The fact that four centuries had neither proved it to be founded on a mistake, inspired any hatred of its purpose, nor given rise to any reaction that had battered it down, invested this simple grey effort of old minds with a repose, if not a grandeur, which a too curious reflection was apt to disturb in its ecclesiastical and military compeers. For once medievalism and modernism had a common standpoint. (165).





## CHAPTER IV

### MUSIC

Hardy's sensitivity to church music must be considered as a part of his response to Gothic in its broadest sense. Hardy believed in the unity of the arts, as "The Vatican: Sala delle Muse" shows:

"To-day my soul clasps Form; but where is my troth  
Of yesternight with Tune: can one cleave to both?"  
--"Be not perturbed," said she. "Though apart in fame,  
As I and my sisters are one, those, too, are the same."  
(C.P.94).

His agnosticism did not diminish his interest in religious music; "Hardy's youthful longing to study church music remained almost an obsession throughout his life...".<sup>1</sup>

Church music was for Hardy another poignant example of a form from which the spirit had fled, just as ecclesiastical Gothic loses its purpose with the absence of faith. It is a theme to which he returns compulsively, like one exploring with his tongue the cavity in an aching tooth, sounding out the extent of its hollowness; in other words, trying to discover in what this compulsion or fascination lies.

In his analysis of the power of music on the ecstatic temperament of his childhood (The Life,15), we see his eager recognition of its preternatural quality. The tunes which caused his tears were not necessarily morbid,



or religious, they were dance tunes, jigs and reels, but in them, we are given to assume, the precocious Hardy perceived the evanescence of life. In retrospect, to the ageing Hardy writing his biography, the sadness in these tunes lay in their association with a lost communal life, and, considering his own childlessness, and that of the rest of his generation, the coming end in the line of the traditionally musical Hardys. Although Hardy never participated in the church "quire" music of his father and grandfather; "Thomas II abandoned his regular connection with the church music--which was when Thomas III was an infant, and was due to certain ecclesiastical changes in the church...",<sup>2</sup> he looks back on their activities with pride and nostalgia in "The Dead Quire" (C.P.240), and "A Church Romance" (C.P.236). He regretted "in later years" that he "had rather burlesqued" the Mellstock Quire in Under the Greenwood Tree; "the story not so adequately reflecting as he could have wished...the poetry and romance that coloured their time-honoured observances." (The Life,12).

Music, like the original stones or woodwork of a church, holds the power of old associations; in singing the same words to the same tune as one's forbears, the past can be, in a sense, recovered, and a feeling of communion attained with those ancestors. Hence the anger of the villagers in Two on a Tower at the parson's plan to adopt a new system of musical notation, or the dismay of the Quire in Under the Greenwood Tree when they are replaced by an



organ. Jean R. Brooks recognises in this "the loss of communal involvement in religion that deepens in the later novels to a tragic alienation from the stabilities of religious and natural harmony." (Thomas Hardy: The Poetic Structure, 156).

Music is also magical; Hardy often mentions folk beliefs to this effect, as in the story of the bull charmed to his knees by the playing of a Christmas hymn, (Tess of the d'Urbervilles, 145), or in his sense of the transfiguring effects of music and dancing; "people get quite crazy sometimes in a dance", says Emily in "The History of the Hardcomes", (A Few Crusted Characters, 210), where two engaged couples literally change partners in a freak inspired by the dance. Mop Ollamoor is suspected of having demonic propensities:

He [Ned - Car'line's lover] could not play the fiddle so as to draw the soul out of your body, like a spider's thread, as Mop did, ("The Fiddler of the Reels", Life's Little Ironies, 170).

His power is called "weird and wizardly", "insidious", "elfin", "cunning", and "impish";<sup>3</sup> he is thought to exercise "some unholy musical charm" over Car'line. This rather playful speculation is, however, one of Hardy's sidelong approaches to the matter of preternatural experience.

The story plainly derives from the kind of response to music chronicled in The Life. Hardy is the sensitive child in the following passage:

He could make any child in the parish, who was at all sensitive to music, burst into tears in a few minutes by simply fiddling one of the old dance tunes ...some mutilated remains





of which even now reappear as nameless phantoms in new quadrilles and gallops, where they are recognised only by the curious, or by such old-fashioned and far-between people as have been thrown with men like Wat Ollamoor in their early life. ("The Fiddler of the Reels", Life's Little Ironies, 167).

The quadrille reference is autobiographical; Hardy searched for years for a tune to which he had danced as a youth.<sup>4</sup>

Mop's fiddling had "a most peculiar and personal quality, like that in a moving preacher." (166). This observation also seems grounded in that "ecstatic temperament" which preaching, music, and the play of light combined to move. The Mellstock quire-band decry Mop's style: "there was no 'plumness' in it--no bowing, no solidity--it was all fantastical ...All were devil's tunes in his repertory." (167). For Hardy the fascination lies in the fantasticality and in the affront given to established musical piety.

Hardy's rustics, while intensely orthodox in some points of religion, with the same conservatism retain elements of earlier beliefs. In The Mayor of Casterbridge both aspects of their conservatism are played upon. The choir are shown at their customary after-service drink, in which they see no irreverence. They are happy enough to "give the man a stave" (267) when Henchard asks them, but are then shocked at the deeper level of superstition when they realise that they have collaborated with Henchard in laying a curse on Farfrae through the singing of the 109th Psalm:



"Then if I'd known," said the performer on the clarionet solemnly, "that 'twas meant for a living man, nothing should have drawn out of my wynd-pipe the breath for that Psalm, so help me!" (270).

As gothic art is energised by the power of illogic, and impresses through the emotions rather than through logic, so it may be possible to speak of a response to such "Gothic" qualities in music.<sup>5</sup> Certainly Henchard shows this emotional reaction: "--old Wiltshire is the only tune worth singing-- the psalm-tune that would make my blood ebb and flow like the sea when I was a steady chap." (268). Jude, as a child, shares Hardy's ecstatic temperament; he becomes "entirely lost to his bodily situation" (22), listening to the bells of Christminster and watching the "glow-fog" of its lights. He gives himself to music in a sensuous response to its spiritual qualities, and is betrayed; for, like the ideals of religion and education espoused by the Christminster Colleges, and supposedly expressed in their architecture, in reality 19th century church music proves to be institutionalised and soulless. It is a further mockery of Jude's idealism:

Surely it was the sound of bells, the voice of the city, faint and musical, calling to him, "We are happy here!" (22).

The carter who tells him more of Christminster's music expresses an idea of the compulsive effect of the Christminster atmosphere:

As for music, there's beautiful music everywhere in Christminster. You med be religious, or you med not, but you can't help striking in your homely



note with the rest. (23),  
 but it is an ironic warning, lost on Jude, of the sham religiosity of the place, the carter never having been there himself and affirming these faiths on hearsay. When Jude visits the composer of the hymn, "a strangely emotional composition" (232), which had moved him so strongly, he finds not the "man of sympathies" he had imagined, but a vulgar materialist (234).

The same bells and organ tones which had once seemed to invite him, later exclude him. This sense is enforced as he watches the procession:

However, beyond the peals of the organ, and the shouts and hurrahs between each piece of oratory, Jude's standing in the wet did not bring much Latin to his intelligence more than, now and then, a sonorous word in um or ibus. (396).

Again, as he lies dying, the shouts and hurrahs, bells and the organ, continue. Arabella's discovery of his death is marked by the striking up of a brass band. The corpse is laid out later that evening, and "Through the partly opened window the joyous throb of a waltz entered from the ball-room at Cardinal." (492). The grotesque ironies are perhaps insisted on more than is necessary, even considering that Hardy's aim is stylisation rather than realism.

The most delicately presented scene involving music is that of Jude and Sue's instinctive emotional response to the hymn:

"It is odd," she said, in a voice quite changed, "that I should care about that air; because--"  
 "Because what?"



"I am not that sort--quite."

"Not easily moved?"

"I didn't quite mean that."

"O but you are one of that sort, for you are just like me at heart!"

"But not at head."

She played on, and suddenly turned round; and by an unpremeditated instinct each clasped the other's hand again. (242).

Like Jude, Sue has a sensuous apprehension of spiritual qualities; her religious and her sexual responses seem to derive from the same root, and both can move her with equal violence. In Hardy's theory of human evolution she is shown as being over sensitive and thus not adapted for life in a world of crude chance: "the human race is too extremely developed for its corporeal conditions, the nerves being evolved to an activity abnormal in such an environment." (The Life, 218), "the fibres of her nature seemed strained like harpstrings." (271).

Sue is not the first of Hardy's women to feel an ecstatic and sexual response to music; Tess also has this figurative harp within her:

she undulated upon the thin notes of the second-hand harp, and their harmonies passed like breezes through her, bringing tears into her eyes. (158).

Tess's response is like a sexual surrender; her womanly generosity in giving herself so completely to this far from ideal music, in this un-paradisaal setting, is stressed. The notes have a "stark quality like that of nudity", suggesting the ideal of sexual union, but to draw closer to them she must press through "tall blooming weeds emitting offensive smells", "cuckoo-spittle", and "slug-slime". The





desired consummation is menaced; the "madder stains" made on her naked arms by the sticky blights which were snow-white on the apple-tree trunks, refer us to the pattern of red and white imagery which runs through the novel, with its associations of virginity, sexual love, guilt, diabolism, and ultimately blood sacrifice.

Her submission is pathetically rapturous, the narrator noting that the melody was "a very simple performance, demanding no great skill" (159). While Clare can talk with a certain nostalgia of "medieval times, when faith was a living thing." (143), he cannot experience the feeling for himself, as Tess can. The story of the bull charmed by music, the context of Clare's remark, stands before this episode and adds to the animal, or natural, associations of Tess's response to the music. In the passage she is referred to as "like a fascinated bird", and she moves "as stealthily as a cat" (158); the contradictory images perhaps suggesting the way she will destroy herself, as her own predator, through her passion for Clare.

In The Hand of Ethelberta both Ethelberta and Picotee are similarly entranced by the playing of Christopher Julian:

...peals broke forth from the organ on the black oaken mass at the junction of nave and choir, shaking every cobweb in the dusky vaults, and Ethelberta's heart no less.... To go towards the organ-loft was an act of unconsciousness, and she did not pause till she stood almost beneath it (348).

Picotee started at the burst of music as if taken in a dishonest action, and moved on in a manner intended to efface the lover's loiter of the preceding moments from her own



consciousness no less than from other people's eyes (350). Here the link between Gothic architecture and music is complete. The scene in Desperate Remedies in which Manston plays the organ in competition with a thunder storm (155), suggests rather the Gothic novel as its immediate model in its excess of supernatural effect. The remarks on Cytherea's emotional reaction are less intuitive, she simply exemplifies a rule of behaviour: "She was in the state in which woman's instinct to conceal has lost its power over her impulse to tell" (155). The situation is not explored with the sympathy and delicacy shown in Tess's experience with the harp, or Jude and Sue's playing of the hymn.



## CHAPTER V

### LIGHT

Shadowy eye-sockets, deep as those of a death's head, suddenly turned into pits of lustre: a lantern jaw was cavernous, then it was shining; wrinkles were emphasised to ravines, or obliterated entirely by a changed ray....Those whom Nature had depicted as merely quaint became grotesque, the grotesque became preternatural; for all was in extremity. (The Return of the Native, 18)

This easy transition between the commonplace, the grotesque, and the preternatural, marks Hardy's fascination with the supernatural effects created by the dramatic play of light. Light, together with music and religious ritual, helps cause the ecstatic response recorded in The Life (15). His sensitivity probably owes something to his architectural training; The Architectural Notebook shows him making precise notes on the positions of the sun at certain times of the day (108), an important factor in architectural design. His major source for such visually effective scenes, however, is his keen interest in painting.<sup>1</sup> The quotation given above shows his understanding of chiaroscuro; he found an equivalent, or an example, for his own verbal technique of highlighting and "disproportioning"<sup>2</sup> certain elements in a description in the manner of certain painters, who, through the dramatic use of light and shade, seemed to create an intensity of expression.





My art is to intensify the expression of things, as is done by Crivelli, Bellini, etc., so that the heart and inner meaning is made vividly visible. (The Life, 177).

Angel Clare is compared, on his return from Brazil, with Crivelli's Christus:<sup>3</sup>

You could see the skeleton behind the man, and almost the ghost behind the skeleton. He matched Crivelli's dead Christus. His sunken eye-pits were of morbid hue, and the light in his eyes had waned. The angular hollows and lines of his aged ancestors had succeeded to their reign in his face twenty years before their time. (Tess of the d'Urbervilles, 470).

The idea of the skeleton, and even the ghost, being visible in the living man is quite frequent in Hardy. It is implied in A Pair of Blue Eyes where the light coming from inside the summer-house which shelters Knight and Elfride, causes the bars of the wood-work to cross their forms "like the ribs of a skeleton" (274).

Hardy has been criticised for creating tableaux and then describing them, rather than responding directly to his characters and incidents;<sup>4</sup> however the maintenance of a certain distance, often ironic, is usually intended. This may be observed in his treatment of the play of light in the following episode from A Pair of Blue Eyes: (202-203, from "Knight half promised to call...", to "They descended the hill together.") The action progresses by means of short "moments of vision" suggested by the way light is thrown in certain directions. These moments represent the perceptions of Elfride, and contrast, through their intensely visual and emotional quality, with the factual



texture of the surrounding narrative. The consciousness of Elfride is fervent, that of the narrator being cool and reasonable. This introduces the ironic distance.

The maintenance of a split between the narrator and his subject, Elfride, is essential to Hardy's intention of evoking, without stating, the sense of a malign force threatening her happiness. The operation of this force is suggested in the sun's ironic shift from being the pleasing radiance which illuminates Knight, to becoming the horrific glare which shows Elfride Mrs. Jethway, and the tomb of her former suitor.

There are six of these dramatic pointings of light in the episode. The first suggests Elfride's conception of her relationship to Knight:

The sun streamed across the dilapidated west window and lighted all the assembled worshippers with a golden glow, Knight as he read being illuminated by the same mellow lustre (202).

The glow irradiates him, but like the rhetoric of the text he is reading, separates him from her. They are physically apart too, Knight presumably reading from a lectern while Elfride is at the organ, from which "she regarded him with a throbbing sadness of mood which was fed by a sense of being far removed from his sphere." (202). The rather flippant linking of "throbbing" and "organ" indicates the contrasting lightness of tone adopted by the narrator, and it suggests that the "mellow lustre" is really Elfride's invention. There are just enough words from the narrator to modify the visionary moments; the sun shines through a



"dilapidated" window, faith being not a living force in this parish, Knight goes "deliberately" through the chapter appointed, to ascend "that magnificent climax"; the narrator recognises the skill of the rhetoric, Elfride is entranced by its effect.

In the second paragraph, however, the sunlight, from being apparently Elfride's creature, making for her a vaguely pleasing sense of Knight's unapproachableness, (the same pleasure-pain principle that marked her artlessly coquettish relationship with Stephen) now turns against her, just as she prepares to enjoy her melancholy vision once more:

At the same time, turning her face for a moment to catch the glory of the dying sun as it fell on his form, her eyes were arrested by the shape and aspect of a woman in the west gallery. It was the bleak barren countenance of the widow Jethway...(202).

Instead of a stained-glass angel she is mocked by a rough stone gargoyle, and instead of the prospect of an ideal future she is dragged back into a darkened past. But the narrative then separates itself again from Elfride by dilating on the economic status and family history of Mrs. Jethway, who, to the reader, suddenly ceases to be sinister. For Elfride however, she is still a spectre, and a further shock is dealt by the statement that from the gallery window the tomb of Mrs. Jethway's son is clearly visible. This Elfride can not see from the organ, but she must be in some sense aware of the ghastly linkage of past, present, and future, being obviously carried out through the agency of sunlight. The narrator is able to voice a



disclaimer for himself;

The streaming rays, too, flooded her face, now bent towards Elfride with a hard and bitter expression that the solemnity of the place raised to a tragic dignity it did not intrinsically possess. (203),

but the effect is made, for Elfride and for the reader.

There are two more references to sunlight:

the sunny streaks had gone upward to the roof, and the lower part of the church was in soft shadow, she could not help thinking of Coleridge's morbid poem 'The Three Graves', and shuddering as she wondered if Mrs. Jethway were cursing her she wept as if her heart would break. (203).

They came out of church just as the sun went down, leaving the landscape like a platform from which an eloquent speaker has just retired...(203).

The simile is apt and sardonic, considering what has been "said" of the relationship of past, present, and future.

Hardy's use of light, while not drawing in particular on his appreciation of Gothic style in architecture, is nevertheless, a vital aspect of his frequently grotesque "idiosyncratic mode of regard".





## CHAPTER VI

### ENCRUSTATION

the seed that was to lift the foundation of this friendship was at that moment taking root in a chink of its structure. (The Mayor of Casterbridge, 110).

One of Hardy's most powerful images of the mindless working of fate is that of encrustation. Original lines of a structure or a purpose are obscured by the insensate activity of a force which is beneath our active consideration; thus lichens grow without our noticing, coincidences and casual decisions accumulate unperceived, yet the final result may be a grotesque disfiguration of the original, whether in a building or a human life. Hardy uses the idea in "The Convergence of the Twain" (C.P. 288):

#### III

Over the mirrors meant  
To glass the opulent

The sea-worm crawls--grotesque, slimed, dumb, indifferent.

One of the best known statements of this conviction occurs in The Woodlanders:

On older trees still than these huge lobes of fungi grew like lungs. Here, as everywhere, the Unfulfilled Intention, which makes life what it is, was as obvious as it could be among the depraved crowds of a city slum. The leaf was deformed, the curve was crippled, the taper was interrupted; the lichen ate the vigour of the stalk, and the ivy slowly strangled to death the promising sapling. (58-59).

Hardy finds no difficulty in equating natural and architec-



tural forms; he found Salisbury Cathedral, "...the most marked instance in England of an architectural intention carried out to the full." (The Life, 295).

Another instance of his tendency to equate natural and architectural forms occurs in the description of the tower in Two on a Tower. In this case it is important to consider what Hardy may have done with his apparent source:

The actual building is drawn in the main from the tower standing in Charborough Park ...While the immediate setting of the fictitious observatory shows us the position occupied by a shaft of obelisk which rises from a hill near Milborne St. Andrew ...<sup>1</sup>

The latter furnishes the pre-Christian associations, but at Charborough, "A flight of wide, moss-grown steps leads up to the tower; the exterior is decorated with some interesting grotesques." (Lea, 196). In the novel the grotesques seem to have merged into the weird patterns formed by insects and lichens:

the masonry was lichen-stained and mildewed, for the sun never pierced that moaning cloud of blue-black vegetation. Pads of moss grew in the joints of the stonework, and here and there shade-loving insects had engraved on the mortar patterns of no human shape or meaning; but curious and suggestive. (3-4).

The tower exerts a fascination which makes it the organising symbol of the novel; the opening chapter is one of the most intensely written passages of any by Hardy. As a whole the novel degenerates into casual farce in the treatment of the bishop, but its points of strength are the visionary moments such as Lady Constantine's intuition of her pregnancy through her vision of a golden-haired toddling



child (271), or in the sudden violence of the storm which rips off the dome (119-120), or in the brazen sunset (265), which suggests the sexual passion of their last meeting. In such passages Hardy reaches beyond realism; the first chapter shows his awareness of these possibilities as the narrator moves delicately between urbanity and a perception beyond reality.

It opens characteristically<sup>2</sup> with a statement of the time of year and the place, while the spectator, the subject, remains anonymous, of undeveloped potential; while this is an obvious ploy to stimulate interest, it also emphasises the smallness of the human figure, and its relative insignificance in what is to be a cosmic scale. Hardy communicates an air of vagueness or lack of urgency; Lady Constantine is afflicted by "an almost killing ennui" (3). Her approaches to the tower are sidelong, she allows herself to be put off at first by the winter and the lack of a road. On her second visit in February she has her carriage driven awkwardly across the field; "The drive to the base of the hill was tedious and jerky"(2), and implicit in this awkwardness is the difficulty that class will raise in her relations with Swithin. In contrast, Haymoss the villager is almost indistinguishable from the earth when he crosses the field and Swithin is enough of a countryman to walk in the furrows so as to leave no footprints. The need for a kind of humbling seems to be implied in the fact that only on foot is it possible to see the tower.





The narrative style echoes Lady Constantine's thoughts as she gets nearer to the tower. Her interest grows as she perceives only the bare details of the scene on the first visit but at the second we are given the history of the tower and its ostensible function, commemorative of an unnamed ancestor of her husband, "a respectable officer who fell in the American war ..." (3), all of which has no interest for the reader for it has none for Lady Constantine. An ironic contrast is set up between what she expects:

Whatever pleasurable effect was to be derived from a look into four counties she resolved to enjoy to-day. (3), which carries a certain languidly sensual tone, and what she gets; the immensity of space, a love affair which uproots her life, and ultimately her death; "She would have welcomed even a misfortune." (3).

The theories of the hill's primitive origin are introduced flippantly without taking up much imaginative attention, though associations with sun worship appear later in the novel (7). The description of the tower as being of the "Tuscan order of classic architecture" (3) is given in an equally flat tone, but then, having disposed of these urbane and rational statements about the tower, the narrator, and Lady Constantine, begin to respond to the essential quality of the place:

The gloom and solitude which prevailed round the base were remarkable. The sob of the environing trees was here expressively manifest; (3).



A passage of meticulous observation of the lichen patterns follows in which the barrier of the narrator's, and Lady Constantine's, self awareness is completely broken through; the irrational principle of nature is fully in control and a pit of vacuity equal to that of the sky seems opened. Such a moment is prophetic of the strange fits of passion which will cause Lady Constantine to fall so unreasonably in love with St. Cleeve. Above the trees, in the sunlight, is reason and science:

Above the trees the case was different: the pillar rose into the sky a bright and cheerful thing, unimpeded, clean, and flushed with the sunlight. (4).

Urbanity is reasserted, yet the sense that a moment of vision has occurred continues to vibrate in the imagination. The polarity between the sunlight and the gloom, the clarity and the encrustedness, is not elaborated yet it suggests adequately the contrast between science and emotion, between Swithin's naivety and Lady Constantine's suspicion of her own sexuality.

The tower also represents an unfulfilled intention, it is useless as a memorial:

Here stood this aspiring piece of masonry, erected as the most conspicuous and ineffaceable reminder of a man that could be thought of; and yet the whole aspect of the memorial betokened forgetfulness. (4).

The twisting of Swithin's purpose is foreshadowed here; later it is said of him that "A youth who looks as if he had come straight from old Greece may be exposed to many temptations," (183). The sense of an attained ideal is expressed in the classical style of the tower, with its clean lines



in the sunlight above, yet a Gothic feeling hangs about the gloom and vegetative forms of the base.<sup>3</sup> Here it seems significant that Hardy has departed from his source, the tower in Charborough Park. Although Hermann Lea accepts Hardy's fictional classification of the tower as "literally correct", Donald Maxwell, who sketches Charborough Tower in The Landscape of Thomas Hardy,<sup>4</sup> makes this comment:

The tower at Charborough is built in what I should describe as Horace Walpole Gothic, and reminds me architecturally of Strawberry Hill. Our author, being an architect, has mercifully turned it into "the Tuscan order of Classic architecture," but it looks dainty and beautiful by moonlight as it rises into a star-spangled sky amongst the dark trees.

The contrasting implications of Gothic and Classic seem to have had a considerable influence on this passage.

A continuing motif is that of the look down from the tower. After Lady Constantine leaves the tower St. Cleeve retraces his way to the top, "but instead of looking longer at the sun, watched her diminishing towards the distant fence,"(10). This kind of scene in which one character observes, sometimes spies on, another, occurs frequently in Hardy's works;<sup>5</sup> the effect is ironic for the watcher is himself observed by the narrator and the reader who share a broader perception of the total pattern, of which the watcher sees only a part. It is plain to the reader, though not to Swithin, that a pattern of natural responses has begun to form, and will work inscrutably like the workings of the insects on the stonework below. This sense is reinforced when Amos Fry enters the field of Swithin's still abstracted vision:



a dark spot on an area of brown ...a moving figure ...as difficult to distinguish from the earth he trod on as the caterpillar from its leaf,(10).

The drawing of Swithin's attention from the sun to Lady Constantine to Amos Fry is, of course, symbolic. St. Cleeve's social position is ambivalent, his rise or fall depends solely on his own actions; he is like the deracinated heroes Jude and Stephen Smith who are frustrated by the grip of their traditional background but are unable to draw on a real strength from there when faced by non-acceptance in a higher social sphere.

Hardy views his position with a mixture of sympathy and irony, just as he does with Smith. Swithin is inclined towards self-dramatisation:

"I aim at nothing less than the dignity and office of Astronomer Royal, if I live. Perhaps I shall not live."(9). and his rather peevish hiding upstairs from the villagers' choir is satirised with the obvious application in the words of the hymn:

"The Lord look'd down from Heav'n's high tower  
The sons of men to view," (20).

So the look down from the tower shows St. Cleeve

a labouring man known to the world of Welland as Haymoss (the encrusted form of the word Amos, to adopt the phrase of philologists). (11).

Amos is in sympathy with the principle of encrustation, which is, almost literally, death to Swithin's aspiring mind.

The theme of man's physical frailty contrasted with the endurance of stone, which is present in Jude the Obscure, is also developed here. The conversation of the choir on





the desirability of having several backbones picks up ironically Swithin's fears of an early death. Swithin's romantic posturings are noted with amusement by Hardy, but this does not deny the seriousness of the theme. While the villagers are content with life as an eternal circle, with its attendant aches;

On the south side were the young men and boys, - heavy, angular, and massive, as indeed was rather necessary, considering what they would have to bear at the hands of wind and weather before they returned to that mouldy nave for the last time. (175).

Swithin is not content, and his half-formed intention of suicide by exposure is a rejection of the imperfection of the world, in Swithin's opinion, which allows his efforts to be wasted; hence the attempt to separate the ethereal will from the limiting body, the aspiration from the performance.

The March rain pelted him mercilessly, the beaded moisture from the heavily charged locks of heath penetrated him through back and sides, and clotted his hair to unsightly rags and tufts. (75).

Swithin's beauty depends on his ethereality, to which nature seems opposed. The incident is an embryonic version of Jude's fatal last journey to Marygreen, which will be discussed subsequently.

Amos has no qualms about faith, the biblical outline of his original name has long been overgrown in the form "Haymoss" in the process of "verbal encrustation." He is no visionary:

"be dazed if I believe such trumpery about folks in the sky ..."(12).



but Swithin fears the ridicule of the villagers:

not a word about the astronomy to any of them ...I should be called a visionary and all sorts. (16).

Amos bluntly analyses Swithin's predicament; "what with having two stations of life in his blood he's good for nothing, my lady." (12). Education is unnatural to Amos's sense of life as to be led at the pace, and with the fixity, of creeping moss. Swithin was educated at a place where they draw up young gamsters' brains like rhubarb under a ninepenny pan, my lady, excusing my common way. (11).

Through all these references the presence of the tower as the unifying symbol can be felt.

The look down from the tower occurs at two further crucial moments; the first is on the night in which the child is conceived:

St. Cleeve soon saw the answer she had given, and watched her approach from the tower as the sunset drew on ....It was an evening of exceptional irradiations, and the west heaven gleamed like a foundry of all metals common and rare. The clouds were broken into a thousand fragments, and the margin of every fragment shone. (265).

They had intended to discuss their parting "on a reasonable basis only, like the philosophers they assumed themselves to be." however Viviette appears "flooded with the metallic radiance that marked the close of this day;" and the image forcefully conveys the irresistibility of the sexual passion which suffuses them.

The final look down shows him his future, a compromise between romance and practicality; He looked up for help. Nobody appeared in sight but



Tabitha Lark, who was skirting the field with a bounding tread - the single bright spot of colour and animation within the wide horizon. (313).

The ultimate pairing of St. Cleeve and Tabitha is anticlimactic and perhaps a concession to popular taste. Almost all the significant scenes take place at the top of the tower; what occurs below is often lip-service to the social comedy and melodrama of the conventional novel. Hardy's real interest is "to set the emotional history of two infinitesimal lives against the stupendous background of the stellar universe," (Preface, 1895), and this occurs in events of a visionary intensity, like the destruction of the canopy by the wind.

The tower dominates the work more directly than any other single architectural structure in Hardy's novels, but it is also a part of the symbolic landscape of the "world of Welland". The contrast between Swithin's grandmother's cottage and the "great House" is always maintained. A sense is created of lines of force or attraction being drawn across the map, a concept which was realised more fully in The Return of the Native, and the later novels of "Character and Environment".



## CHAPTER VII

### AFFINITIES

he held then, as always, that nothing can really compensate in architecture for the lack of stone,...(The Life,282).

This is an artistic and aesthetic preference as well as a technical one. Stone presented Hardy with a most keenly felt analogy with human life; like man it can be shaped to near perfect forms, fulfilling an original intention, like Salisbury Cathedral, or it may become weathered and defaced by time and circumstance, encrusted like the milestone in Jude the Obscure, or dismembered and fragmented like the old church at Marygreen, gone to patch pigsties. As with the theme of encrustation it is capable of the broadest philosophical implications as well as forming a basis for intimate, poignant human characterisations. Thus in Memories of Church Restoration we see Hardy's theory of heredity coming to the surface in the context of a discussion of the restoration of old church fabric:

This is indeed, the actual process of organic nature herself, which is one of continuous substitution. She is always discarding the matter, while retaining the form. (214).

Stone acquires associations, as though memory inhered in it:

"It is the preservation of memories, history, fellowships, fraternities." (215).





Most poignant is his sense of the interrelation between a mason and the stone he works in, shaping forms that will outlast himself. In A Pair of Blue Eyes the grim humour of the workmen in the vaults represents one response (281-286). In "The Old Workman" (C.P.626) the mason takes pride in his unrecognised sacrifice; the poem is only partly social criticism, Hardy admires the mason's singlemindedness:

"So I got crookt. I never lost that sprain;  
And those who live there, walled from wind and rain  
By freestone that I lifted, do not know  
That my life's ache came so.

In these two cases the workmen are simple, like the Italians in "Rome Building a New Street in the Ancient Quarter" (C.P.93) who build in frail stucco,

."With no apparent sense that years abrade,"

Jude, by contrast, bears a burden of thought, the modern sense of oppression at social injustice, which destroys him more surely than the load which twisted the old mason's back. "I was never really stout enough for the stone trade." Jude says (482), the stone trade having been literally and metaphorically his experience of life, from his dedicated renewing of the crumbling fabric of the colleges to his final subjection to the mean vulgarity of modern society; "...he caught a chill early in the year while putting up some stonework of a music hall..." (376).

On his arrival at Christminster Jude "reads" the stones with a rapturous blind faith which is an aspect of that "ecstatic" response to music, to the play of light, and



to religious ritual chronicled in The Life,15.

...he rambled under the walls and doorways, feeling with his fingers the contours of their mouldings and carving. (Jude the Obscure,92).

. . . . .  
The numberless architectural pages around him he read, naturally, less as an artist-critic of their forms than as an artizan and comrade of the dead handicraftsmen whose muscles had actually executed those forms. He examined the mouldings, stroked them as one who knew their beginning, said they were difficult or easy in the working, had taken little or much time, were trying to the arm, or convenient to the tool. (97).

The sympathy with the former craftsmen, the rise to religious feeling through Gothic form, is characteristic of Ruskin, but Hardy's sympathy seems grounded in real experience as opposed to simple idealism. As C.J.P. Beatty notes in his edition of The Architectural Notebook of Thomas Hardy,33, Hardy was actively engaged in the restoration of West Knighton Church during the years 1893-4, in which he was also writing Jude the Obscure, so that the lines quoted above "might equally apply to the successful middle-aged novelist unobtrusively at work on the restoration of West Knighton Church."

Affinities and disparities between the life of man and the life of stone are involved most poignantly in Jude the Obscure. One of the central images of the novel is the new church at Marygreen;

"a tall new building of modern Gothic design, unfamiliar to English eyes," (6).

The new church represents a "rupture of continuity" which seems deadly to the maintenance of traditional faith. It is built on a new piece of ground spurning the old site



which "was not even recorded on the green and level plot that had immemorially been the churchyard."(7). The disregard for old associations strikes Hardy as one of the greatest insensitivities and follies of the modern Church. His views on this question are given in Memories of Church Restoration in the anecdote of the two brothers, one of whom vows never to enter "the paltry church" again, having returned from a long absence to find the interior changed to suit some vagary of fashion, consequently destroying his childhood associations. Hardy, though an agnostic, continued to attend services, finding perhaps a sense of human if not spiritual community. This is the bias of his remarks on restoration:

The protection of an ancient edifice against renewal in fresh materials is, in fact, even more of a social - I may say a humane - duty than an aesthetic one. It is the preservation of memories, history, fellowships, fraternities. (215),

The human interest in an edifice ranks before the architectural interest, however great the latter may be; (207).

The latter remark, for an architect, emphasises how deeply Hardy felt in this, as a reluctant agnostic clinging to the traditional symbols of faith, which have somehow gathered human associations:

...by a curious irony, the parts of a church that have suffered the most complete obliteration are those of the closest personal relation - the woodwork, especially that of the oak pews...(215).

He mentions also the use of the headstones of the poorer inhabitants for paving the churchyard walks, "with the result that the inscriptions have been trodden out in a



few years."(208). The theme recurs: in "The Obliterate Tomb," (C.P.,361).

The levelling of the old churchyard takes place in Marygreen, "the obliterated graves being commemorated by cast iron crosses warranted to last five years."(7). The Church having adopted the rationalism of modern industry, it is appropriate that the meanly utilitarian air of the levelled graveyard is akin to "the meanly utilitarian air" (10) of the freshly ploughed field:

...taking away its gradations, and depriving it of all history beyond that of a few recent months. (10).

The church at Marygreen forfeits its position at the centre of the community. The well shaft is "the only relic of the local history that remained absolutely unchanged" (6). The implication is made, without undue stress, that it is from this source that Phillotson receives some kind of inspiration which causes him to leave Marygreen, and Jude later to follow. To the young Jude it is an incoherent kind of inspiration; his observation of the school-master conveys little to him on a conscious level:

"'I've seen him look down into it, when he was tired with his drawing, just as I do now, and when he rested a bit before carrying the buckets home! But he was too clever to bide here any longer - a small sleepy place like this!'" (5).

Nevertheless the images arising here have a significance which increases through the novel. Jude sees nothing in the well but

"a long circular perspective ending in a shining disk of quivering water at a distance of a hundred feet down.(5).





The sense of something shining and desirable at an unattainable distance is echoed later in Jude's vision of Christminster from the Brown House. The encrusted growth of vegetation--

There was a lining of green moss near the top, and nearer still the hart's-tongue fern.(5).

suggests the traditional life of Marygreen, a life lived slowly without painful extremes of aspiration and desire. The "foggy morning", "green thatched cottage" and "clammy greensward"(6), all increase the sense of a blind fertility, a life unvexed by thought.

The well is an ambiguous oracle; it does not cause Jude to know himself and the blank shining "disk" which does not admit his reflection should have been construed as a warning rather than an invitation to a distant goal. The values suggested by the well, the romantic idealism of its shining disc, the steady if unshowy persistence of its mosses, are echoed in Jude and Phillotson. Established authority, admiring smooth newness before rough-hewn resolution, denies both men. The destruction of the old village church, leaving the well as the only "relic", is a sign to Hardy of the loss of traditional allegiances and pieties in society as a whole; a modern wasteland is being created.

The landscape of Marygreen is arranged for symbolic effect like that of Welland in Two on a Tower. The linking of the ploughed field and the churchyard has already been noted, but a further identification of the Church with modern economy is made in Troutham's beating Jude, for allowing



the birds to eat some of the corn, the noise of which echoes ...from the brand-new church tower just behind the mist, towards the building of which structure the farmer had largely subscribed, to testify his love for God and man.(12).

A comparison may be made with Two on a Tower where the tower, the ploughed field, and the Great House are presented in a simple relationship as avenues or barriers to fulfillment. The ploughed field in that novel represents the rustic life which isolates St. Cleeve and his ambition in the tower, yet it retains also the positive connotation of the richness and stability of rural life; Haymoss with the excellent match between his clothes and the clods "was one of a dying-out generation who retained the principle, nearly unlearned now, that a man's habiliments should be in harmony with his environment"(10).<sup>1</sup> In Jude the Obscure, however, Hardy's outlook has become bleaker. The field has turned from being merely a passive clog to aspiration into becoming an active destroyer of the older culture. While the tower and St. Cleeve's ambition are presented with some irony at times, a basic confidence in the values of St. Cleeve's middle-class aspiration remains, just as we are shown the world of well-heeled artistic liberty enjoyed by Somerset, Knight, and Smith without more than momentary cynicism. There is no such optimism in Jude the Obscure. Neither Phillotson nor Jude attains this haven of mild, bourgeois, artistic life; between the individual and the rural community there had always been some tolerance, reciprocity, but between Jude and the new urban society, with its



rigidified class-system and tightened morality, no compromise is possible.

The ploughed field lies between Jude and Christminster; the implications of this come to him dimly:

There was something unpleasant in this coincidence, but the fearsomeness of the fact rather increased his curiosity about the city.(15).

The meanly utilitarian field now commands the entry to the celestial city. The irony is that Jude is not, as he concludes, too early for Christminster, but rather too late. Jude in spite of being the kind of man the colleges were built for is "'elbowed off the pavements by the millionaires' sons'".(181).

The novel has a cyclical structure and Jude's initial experiences and hopes at Marygreen are to be measured against the position he has reached on his fatal last return; it is a tragedy of "unfulfilled aims". The only truly prophetic insights vouchsafed to Jude were not those of the well, but those of the field - his sense of being unwanted and isolated. The field is "a wide and lonely depression in the general level of the upland,"(9),

The brown surface of the field went right up towards the sky all round, where it was lost by degrees in the mist that shut out the actual verge and accentuated the solitude.(10).

The old community of Marygreen has been literally and metaphorically ploughed underground; the idea is a familiar one for Hardy:

How dry it was on a far-back day  
 When straws hung the hedge and around,  
 When amid the sheaves in amorous play



In curtained bonnets and light array  
 Bloomed a bevy now underground!

"At Middle-Field Gate in February"(C.P.451). The past is cast in a nostalgic glow of sunshine: "Groups of gleaners had squatted in the sun on every square yard."(10) in contrast with the mist of the present time. The people of the old village are remembered again at the end of the novel:

He himself went further into the church. Everything was new, except a few pieces of carving preserved from the wrecked old fabric, now fixed against the new walls. He stood by these: they seemed akin to the perished people of that place who were his ancestors and Sue's.(469).

Mrs. Edlin is one of the few remaining, and her attitude to life, and particularly to marriage, derives from the old life pictured in the harvest scene:

The fresh harrow-lines seemed to stretch like the channelings in a new piece of corduroy, lending a meanly utilitarian air to the expanse, taking away its gradations, and depriving it of all history beyond that of the few recent months, though to every clod and stone there really attached associations enough and to spare - echoes of songs from ancient harvest-days, of spoken words, and of sturdy deeds. Every inch of ground had been the site, first or last, of energy, gaiety, horse-play, bickerings, weariness. Groups of gleaners had squatted in the sun on every square yard. Love-matches that had populated the adjoining hamlet had been made up there between reaping and carrying. Under the hedge which divided the field from a distant plantation girls had given themselves to lovers who would not turn their heads to look at them by the next harvest; and in that ancient cornfield many a man had made love-promises to a woman at whose voice he had trembled by the next seed-time after fulfilling them in the church adjoining.(10).

While not living in pastoral bliss they are at least free from the frenetic over-sensitivity suffered by Sue. The natural sanctity, and value to the community of "increase", disappears in the urban world where Jude's children become "too menny".





Mrs. Edlin had by this time undressed, and was about to get into bed when she said to herself: "Ah! - perhaps I'd better go and see if the little thing is all right. How it do blow and rain!"

The widow went out on the landing, and saw that Sue had disappeared. "Ah! Poor soul! Weddings be funerals 'a b'lieve nowadays. Fifty-five years ago, come Fall, since my man and I married! Times have changed since then! (481).

The pathetic affinities between Jude, the weather, and stone in chapter VIII, "At Christminster Again", make this the effective climax of the novel. The desperate irony is in Jude's physical weakness as contrasted with the stony hardness of his will. He is "oddly swathed, pale as a monumental figure of alabaster,"(468), his weakness "afforded a sorry foundation" (468). This grim vein of simile recurs at the very end in the reference to the "marble features" of Jude (493). Sue's footsteps sound no more than "an added drip to the rainfall" (469), it is as though she were identified with the rain, the common enemy of man and stone. As he leaves the church his coughs mingle with the rain on the shutters, he is an inevitable victim set against the meanness and stupidity represented in the new building, and the neutral but opposing forces of circumstance, of which the weather is one.

All the places associated with his youth are mentioned in this chapter, even the pig-killing episode, but the most vital relationship is between Jude and the milestone on which he had carved his ambition, "THITHER J.F." On his first return to it the stone is only a little overgrown, and still inspires hope:



...the sight of it, unimpaired, with its screen of grass and nettles, lit in his soul a spark of the old fire.(85).

but on his last return the carving is "newly obliterated by moss"(472), the inimical forces of encrustation have won.

That Hardy recognised the principle of encrustation as natural and inevitable did not help him to accept it.

In "During Wind and Rain", (C.P.465), (note the play on "During") the creeping moss is cleared and "the rotten rose is ript from the wall", but ultimately even the names will be rased from the tombstones:

Ah, no; the years, the years;  
Down their carved names the rain-drop ploughs.

Hardy had a special tool with which he would scrape away the moss and lichen from the family tombstones in Stinsford churchyard. (The Life,442).



## CHAPTER VIII

### THE GROTESQUE

It has sometimes been argued that there is no truer criterion of the vitality of any given art-period than the power of the master-spirits of that time in grotesque; and certainly in the instance of Gothic art there is no disputing the proposition. (Far From the Madding Crowd, 360).

Hardy recognised the effectiveness of the grotesque element in Gothic art and employed equivalents for it in his writing. Ruskin gives a definition of the grotesque in art which might be applied to Hardy's manner of giving symbolical value to previously unnoticed things, throwing them into unnatural prominence; changing the normal appearance of reality in order to expose deeper, often darker, truths beneath:

A fine grotesque is the expression, in a moment, by a series of symbols thrown together in bold and fearless connection, of truths which it would have taken a long time to express in any verbal way ...(V, 132).

Ruskin's praise of the grotesque in The Stones of Venice, seems to fit Hardy's temperament with uncanny aptness:

It is not as the creating but as the seeing man, that we are here contemplating the master of the true grotesque. It is because the dreadfulness of the universe around him weighs upon his heart, that his work is wild; and therefore through the whole of it we shall find evidence of deep insight into nature. His beasts and birds, however monstrous, will have profound relations with the true ...he never saw a serpent cross his path, nor a bird flit across the sky, nor a lizard bask upon a stone, without learning so much of the sublimity and inner nature of each as will not suffer him to conceive them coldly. (XI, 169).



As "a man who used to notice such things," "Afterwards," (C.P.521), Hardy had an extraordinarily sensitive eye for detail, and this combined with his theory of the creation of significance through a "disproportioning" effect, to compose a mode of grotesque vision.

This quality in his work has been noted by several critics and especially by Richard Carpenter, who stresses the "iconic" effect of Hardy's grotesque imagery, "it means rather than just is". He goes on to say

The obtrusiveness of the grotesque is also aesthetically effective. In its sudden incongruity it provides an enrichment and thickening of the aesthetic texture, comparable to the effect of dissonance in music or an eccentric distortion of perspective in painting.

but does not comment on the resemblance to Hardy's appreciation of the "cunning irregularity" of Gothic architecture.

Hardy admired

A novel, good, microscopic touch in Crabbe, [which would strike one trained in architecture]. He gives surface without outline, describing his church by telling the colour of the lichens. (The Life, 284).

It would be hard to find a less "sensational" writer than Crabbe, and it is paradoxical that Hardy can achieve most eerie effects through what is really a scientific accuracy of vision. At times this is only the novelist in the role of educator, but at others he shows an acute feeling for the quality of a moment, "that particular half-hour of the day in which the birds of the forest prefer walking to flying" (A Laodicean, 46), a sense of atmosphere, as that before the storm in Far From the Madding Crowd where the transfiguration of a commonplace scene is achieved through the





accumulation of small details of animal behaviour. Human scale seems to shrink in such a situation; Oak's first intimation of the approaching storm comes when he kicks something

which felt and sounded soft, leathery, and distended, like a boxing glove. It was a large toad ...(277),

after this a "glistening streak" leads him to "a huge brown garden-slug, which had come indoors tonight for reasons of its own." (278). The attribution of reason to the slug is contrasted with Oak's need to meditate for nearly an hour on the meaning of these signs before finally consulting the appearance of the sheep, as "a manifestation in this matter that he thoroughly understood"(278), it is noted that "they now had a terror of something greater than their terror of man"(278), another dwindling of human stature. It is also significant that the creatures selected as omens are commonly regarded as loathsome; the whole setting the scene for the spectacular storm in which appears "a perfect dance of death" (287),

The forms of skeletons appeared in the air, shaped with blue fire for bones ...(287).

Hardy's use of omens, particularly those drawn from animals, may almost always be termed grotesque. Carpenter quotes the Webster definition of the term "grotesque", which originally, and still technically ...is applied to a type of [art] which employs natural details (animals, men, flowers, foliage etc.) and conventional designs and figures (scrolls, garlands, satyrs etc.) in unnatural combinations.

In Tess of the d'Urbervilles, Angel's jaundiced vision of Tess is expressed in the grotesque images which distort her



naturalness into ugliness: "he saw the red interior of her mouth as if it had been a snake's" (217). She is also likened to "a friendly leopard at pause"(239), "a sunned cat" (218), but chillingly, as she begins her confession to Clare, "each diamond on her neck gave a sinister wink like a toad's;" (287). She becomes for Clare like a distorted creature from a Gothic frieze.<sup>1</sup> The play of light in the room is sardonic:

The fire in the grate looked impish - demoniacally funny, as if it did not care in the least about her strait. (291).

To Clare the transformation of his ideal is literally grotesque:

"You were one person; now you are another. My God - how can forgiveness meet such a grotesque prestidigitation as that!" (292).

While Hardy sometimes dallies with anthropomorphism his general view of nature is of a mindless activity continuing regardless of man, neither a positive good or evil.

In Desperate Remedies when Manston peers at a swarm of water insects,

perfectly happy, though consisting only of a head, or a tail, or at most a head and a tail, and all doomed to die within the next twenty-four hours (245),

he is wrong to seek to link himself with them as he draws the moral "Why shouldn't I be happy through my little day too?" such an abdication from human moral responsibility can only lead to a grotesque result,<sup>2</sup> in his case the assault on Cytherea. In The Return of the Native Eustacia's irresponsibility is indicated with a similar image: She could never have believed in the morning that her colour-



less inner world would before night have become as animated as water under a microscope ...(127).

Hardy's predilection for the grotesque can extend beyond iconic images to affect the entire tone and structure of a novel. Donald Davidson writes of Hardy's "embarrassment" as a natural maker of ballads and folktales at having to write "literary" novels,<sup>3</sup> thus causing grotesque distortions of the conventional novel. In his opinion such early works as A Laodicean, The Hand of Ethelberta, A Pair of Blue Eyes, and Desperate Remedies fall into the class of literary novels. There are strong grotesque elements in each: Dare is Mephistophelian, the shock of Neigh's estate, with the baying of hounds and the skulls of horses, twists the "comedy in chapters" into another plane. The macabre effects with the corpse in Desperate Remedies are ably discussed by J. F. Scott, and the attachment of the elder Cytherea to the younger has been described as a sketch of lesbianism. A Pair of Blue Eyes is to be discussed in detail subsequently. Davidson's view need not exclude Gothic architecture as a source of this grotesque quality, for in the opinion of Ruskin and Hardy, Gothic has its genesis in the folk imagination.

A Pair of Blue Eyes repays detailed consideration since it shows Hardy's attempt to reconcile his natural tendency towards fantasy with the more naturalistic demands of the novel of "Society". This problem is less apparent in Desperate Remedies where his main concern is with the con-



struction of an intricate plot. In Under the Greenwood Tree he discovered what was to become the world of Wessex in the later novels; an independent self-sustaining world in which the normal conditions of social realism need not apply, and character, language, landscape, history, and tradition, all favour his taste for the unusual incidents and weird stories which seemed to him to express the underlying realities of life.

A Pair of Blue Eyes shows clearly the effects of the pressure Hardy felt under to write in the convention of urbane social comedy, upon his attraction to the matter of the preternatural tale. The juxtaposition of the two styles often has an ironic effect. The contrast begins to be felt in the Preface, (1875):

The following chapters were written at a time when the craze for indiscriminate church-resotration had just reached the remotest nooks of western England, where the wild and tragic features of the coast had long combined in perfect harmony with the crude Gothic Art of the ecclesiastical buildings scattered along it, throwing into extraordinary discord all architectural attempts at newness there. To restore the grey carcasses of a mediaevalism whose spirit had fled seemed a not less incongruous act than to set about renovating the adjoining crags themselves.

The concept of church restoration is apposite in demonstrating the fallacy involved in applying modern precision, the equivalent of a repressive legality in terms of architectural style, to the old stones of a Gothic art whose life-principle was spontaneity and irregularity. This theme was to be developed with greater intensity in Jude the Obscure. It may also be noted that in the postscript of 1912 Hardy decides not to "restore" his old work for the same reasons





that he opposes church restoration:

To the ripe-minded critic ...an immaturity in its views of life and in its workmanship will of course be apparent. But to correct these by the judgment of later years ...would have resulted, as with all such attempts, in the disappearance of whatever freshness and spontaneity the pages may have as they stand.

The Gothic ruins are identified with the wild nature of the coast, as is Elfride. It is as vain for Knight, Smith, or Swancourt to make the real Elfride fit their visions of her as it is for church restoration to succeed in an age which no longer holds the faith or sympathises with the principles of the architecture.

The concern to emphasise the appropriateness of the novel's setting -

Hence it happened that an imaginary history of three human hearts, whose emotions were not without correspondence with these material circumstances, found in the ordinary incidents of such church renovations a fitting frame for its presentation. (Preface, 1895).

seems to reflect a feeling that the public will demand something which is logically coherent, in which settings, characters, are included justifiably. He accedes to this and is pleased when "the influential Saturday Review" pronounces it

the most artistically constructed of the novels of its time - a quality which, by the bye, would carry little recommendation in these days of loose construction and indifference to organic homogeneity. (The Life, 95).

However his "spectre-seeing" temperament causes him to respond to the landscape and its associations in a way which is not responsible to the purposes of social comedy.

The place is pre-eminently (for one person at least) the region of dream and mystery. The ghostly birds, the pall-



like sea, the frothy wind, the eternal soliloquy of the waters, the bloom of dark purple cast that seems to exhale from the shoreward precipices, in themselves lend to the scene an atmosphere like the twilight of a night vision. (Preface, 1895).

Hardy's taste for dream and mystery here suggests more than an interest in the preternatural; it shows his reaching toward a more poetic form in the novel. He was "much struck" by the opinion of Patmore who

regretted at almost every page that such unequalled beauty and power should not have assured themselves the immortality which would have been impressed upon them by the form of verse. (The Life, 104).

The society novel militates against this, as we see from his observation in the preceding paragraph of The Life;

He perceived that he was "up against" the position of having to carry on his life not as an emotion, but as a scientific game; that he was committed by circumstances to novel writing ...and that hence he would, he deemed, have to look for material in manners--in ordinary social and fashionable life as other novelists did. Yet he took no interest in manners, but in the substance of life only. So far what he had written had not been novels at all, as usually understood--that is pictures of modern customs and observances ...

The "substance of life" is clearly to be found on a deeper level than that of social behaviour and includes that speculation on the preternatural which lies in the poetic dimension of the novel.

On the surface A Pair of Blue Eyes is a comedy, but the very slightness of its title belies its depth; to use Carpenter's image where he talks of the use of the grotesque in the later novels,<sup>4</sup> the surface is fissured:

Momentarily we glimpse a cold and frightening depth beneath our feet which we may half forget as we go on but which still lingers at the back of our memory, haunting us.

Knight's near fall from the Cliff without a Name may seem



like a crude literalisation of this concept but as an incident which disrupts the bland tone of romantic intrigue it is a forerunner of the more subtle effects of the later novels. Knight's experience is the central moment of the novel, on the level of the plot because it brings Knight and Elfride conclusively together, and because it deals with the question of rationality and the way it is opposed by the novel's setting and by the irrational twists of fate. Knight is saved by the exercise of Elfride's reason although her instinctual reaction is that a death has been predestined:

"This is the moment I anticipated when on the tower. I thought it would come!"

"This is not a time for superstition," said Knight. "Dismiss all that"(236).

Yet while he is saved by reason and escapes the fate of the embedded fossil so carefully placed in conjunction with him, Hardy nevertheless makes him rather a ridiculous figure throughout the episode. The apparently careless way in which Hardy's narrative can leave the imperilled hero in order to expatiate on geographical and archaeological details is characteristic of Knight's own essential lack of humanity. He is as much caught up in the attainments of reason, of science and of morality as the narrator seems to be in the duties of a topographical novelist towards his readers. Even in the momentary embrace with Elfride he cannot unbend, and Elfride's words

"Good-bye till we meet, clothed and in our right minds, by the fireside at home!" (250).



only emphasise the distance which remains between them, because it is in his "right mind" that Knight rejects Elfride. A further implication of the geological comparison is that Knight, as a type or genus of modern man, is doomed eventually as an unsuccessful fossil experiment, because of his failure to carry through the principles of modernism. He too is still partly in the grip of a superstitious morality, and it is his failure to act with human love and tolerance which ultimately causes the tragedy.

Elfride's first intimation that there is evil in life comes as she rises early to see Stephen before he leaves the Rectory after admitting his parentage:

She thought that the tragedy of her life was beginning, and, for the first time almost, felt that her existence might have a grave side, the shade of which enveloped and rendered invisible the delicate gradations of custom and punctilio. (104).

The immediate occasion of this comment is the consideration of "the propriety or otherwise of this mid-night interview", and of course, Elfride is only a silly girl and no Cassandra; "the tragedy of her life" is a phrase meant to suggest her own medieval romanticism, but as events prove, it is ironically correct. What is stressed is her inability to discern the whole of the developing pattern of the future from among the shadowy intimations she receives. This motif of a partial vision is continued throughout the novel.

The dialogue at this meeting is deliberately feeble:

"Stephen, it is over - happy love is over; and there is no more sunshine now!"  
 "I will make a fortune, and come to you, and have you. Yes,





I will! (104).

Both are role-playing, Elfride aspiring to a moated grange while Stephen dons the mantle of Dick Whittington. But these childish fantasies are grotesquely juxtaposed with the visual implications of the scene. Elfride is deathmarked; She preceded him down the staircase with the taper light in her hand, looking unnaturally tall and thin in the long dove-coloured dressing-gown she wore. (103).

The visual effect with its preternatural implications stands sardonically behind the romantic charade. Elfride is a self-spectre; meaning that her ghost is already evident, even within her living body.

Stephen's realisation of the change in Elfride's affections is a prolonged process which grows both subconsciously and through a series of jarring moments of vision. The series begins obliquely; as Stephen's boat nears the harbour he watches through a telescope two figures on the cliff (231), and then later sees a white speck in motion like a sea gull, which again he fails to identify, with the dark figure of a man following (253). These impressions lie dormant with Stephen. Elfride fails to keep the appointment at the church and Stephen goes to Birmingham, on his return he observes a couple come ashore from a rowing boat but does not recognise them in the dusk and soon forgets the circumstance. However on his walk homeward he finds himself behind the couple. The twilight and the tiny click of the wicket gate by which he perceives them emphasises the almost unconscious way in which the truth comes to him:



for some undefined reason he trod more softly than did those preceding him. His mind was unconsciously in exercise upon whom the woman might be ...(272).

This instinctive dawning of perception is an aspect of the split in the novel between the realistic and the preternatural. His action at this moment is automatic, the combination of character and circumstance drawing him forward; the effect is preternatural though the psychological explanation is perfectly realistic. He recognises Elfride's voice, but it is left to the eyes to deal the ultimate blow: He saw in the summerhouse a strongly illuminated picture. First, the face of his friend and preceptor, Henry Knight ... Next, his bright particular star, Elfride ...(272).

The way in which this revelation is made, however, brings us to the tension in the novel between the realistic style of social comedy and the dramatic method of the preternatural tale. We should examine first of all the scene in the preceding chapter where Stephen waits for Elfride at the church. The passage is conceived as a series of sights and sounds.

The faint sounds heard only accentuated the silence. The rising and falling of the sea, far away along the coast, was the most important. A minor sound was the scurr of a distant night-hawk. Among the minutest where all were minute were the light settlement of gossamer fragments floating in the air, a toad humbly labouring along through the grass near the entrance, the crackle of a dead leaf which a worm was endeavouring to pull into the earth, a waft of air, getting nearer and nearer, and expiring at his feet under the burden of a winged seed.

With all these soft sounds there came not the only soft sound he cared to hear - the footfall of Elfride. (267).

The final sentence is blatantly unworthy of the preceding paragraph; it is a descent from a mode of acutely heightened perception, which in its very intensity becomes preternatural,



to the dull business of heaping ironies on his flaccid hero.

We may note again the dwindling of the human scale, and the magnification, both aural and visual, of the mindless processes of nature which continue indifferent to human passions. This throwing out of proportion is a grotesque effect; it represents an alternate vision of reality. The question of what are reasonable expectations of the world, what is a sane view, is integral in this novel where the three central characters are united by their naivety.

The secondary world of the novel next asserts itself visually.

Turning the corner of the tower, a white form stared him in the face. He started back, and recovered himself. It was the tomb of young farmer Jethway, looking still as fresh and as new as when it was first erected, the pale stone in which it was hewn having a singular weirdness amid the dark blue slabs from local quarries, of which the whole remaining gravestones were formed. (267).

This explanation of the stone's weirdness is patently insufficient. Stephen's real shock is at his half recognition of the meaning for him of this dumb oracle.

The scene at the Belvedere continues to take up the strands exposed in the previous chapter. There is a further grotesque conjunction of human and natural:

The scratch of a striking light was heard, and a glow radiated from the interior of the building. The light gave birth to dancing leaf-shadows, stem shadows, lustrous streaks, dots, sparkles, and threads of silver sheen of all imaginable variety and transience. It awakened gnats, which flew towards it, revealed shiny gossamer threads, disturbed earthworms. (273).

Here it is visual rather than aural magnification. The weird composition of the image registers the shock to



Stephen's perception of reality, his two idols having betrayed him. But although Stephen is enlightened at the comic level of the novel, at the deeper level he is not aware of the implication of the skeleton image:

Part of the scene reached Stephen's eyes through the horizontal bars of wood-work, which crossed their forms like the ribs of a skeleton. (273).

Hardy has prepared for this image in two sentences above:

They entered the Belvedere. In the lower part it was formed of close wood-work nailed crosswise, and had openings in the upper by way of windows. (273).

The making of this mundane point of detail is vital to the way in which the narrator maintains a balance between the preternatural and reality. It is a creative coexistence; he shows that there may be two ways of seeing, that the preternatural stands behind the natural, that time past and time future are perhaps immanent in time present. It is a precursor of the proleptic imagery John Holloway finds in the later novels.<sup>5</sup>

As the scene in the church leads on and on in a series of moments of vision so the pattern continues here. Stephen turns from the Belvedere to see the dim figure which is discovered to be Mrs. Jethway. She suits the grotesqueness of the preceding scenes. She is witch-like in her dubiously shifting shape and her "ill-wishing" Elfride. The most poignant effect is in Stephen's challenge and her reply, "Never mind who I am," answered a weak whisper from the enveloping folds. "What I am, may she be!..." (274).

Mrs. Jethway is referring to her desolation when she uses the





word "what", but non-human associations spring easily to mind. The moment recalls another hint of the diabolic, in "The Romantic Adventures of a Milkmaid" the Baron asks Margery to promise not to come to him again, "...your salvation may depend on it!" ... "You don't know what I am." (A Changed Man ...and other tales, 350).

But Mrs. Jethway may remain a silly old woman with no occult power because a further link in the chain of circumstance has already occurred in the death of Lady Luxellian. Stephen hears the bell toll for her as he walks away. The irony is in the sense that this event has significances unguessed at by the participants in the present emotional wrangling. Luxellian stands outside the main plot and yet he is a figure of Nemesis in the novel. The seemingly pre-destined future makes the fever and fret of the present absurd. The ultimate example of this comes as Knight and Smith continue to wrangle over Elfride, unknowing that the train they travel in carries her corpse. Thus the story continues on its two levels.

Both Luxellian and Mrs. Jethway are ambiguous figures able, potentially, to be developed in either sphere of the novel. Mrs. Jethway becomes for Elfride a pursuing harpy, a creature of undefined, shadowy menace. She has the attributes of a witch, visits churchyards at the hour of dusk, whispers fiendishly in Elfride's ear on board ship. She happens to be at the station to see Elfride's return after her abortive elopement, her "red and scaly eyelids and glistening eyes", being strongly suggestive of a medie-



val dragon, to Elfride at least, because afterwards she toys nervously with the idea:

"And if ill report should come, Stephen", she said, smiling, "why, the orange-tree must save me, as it saved virgins in St. George's time from the poisonous breath of the dragon...." (131).

Mrs. Jethway and Luxellian appear in the novel primarily through the medium of Elfride's medieval vision of the world; Mrs. Jethway harps on her overdeveloped sense of guilt while Luxellian seems to claim her irresistibly, as though by seigneurial right, although he offers the tolerance not granted in the contemporary world by those choice modern spirits, Smith and Knight.

Lord Luxellian appears at first as resembling, "a good-natured commercial traveller of the superior class." (156). He is a mild, slightly ridiculous society figure, yet his long appreciative look at Elfride (159), and the way he walks off "musingly", marks him as being of deeper substance. His withdrawal to the edge of the story is necessary, he becomes a Nemesis figure who steadily increases in dignity as the acknowledged suitors decline in theirs. He is also intangibly threatening. His house has grotesque figures on the roof, chill dark corridors, and family portraits which numb Elfride with their "moralising" stare. Lady Elfride's story is an example of the way in which the preternatural seems to influence the living. There is a double irony in Elfride's faintness in the family vault, for while the ostensible explanation is her embarrassment at meeting Stephen, there is a further one in the story of



Lady Elfride, which has already paralleled Elfride's history to the extent of her elopement, but is yet to do so further in her death in childbirth. The bluish pallor cast by the light on her face in this scene is another deathmark. The strange wasting illness of the former Lady Luxellian, and her failure to bear a son reinforces other associations with Henry the Eighth to give Luxellian an air of menace, at least as a marriage partner. His courtship is not shown directly, and as it is recounted by the maid after Elfride's death, takes on a strangeness as of the inexorable sequence of events in a folk tale or ballad, bearing down to a tragic conclusion.

We see in the character of Luxellian a steady deepening in poetic effectiveness so that his grief becomes more credible than that of Knight and Smith. They and the whole society aspect of the novel are intended to be transcended by this turn at the end, which vindicates Elfride's sense of the innate tragedy of her life, making her vision, which seemed romantic medievalism, the one proved true by events. The "carcasses of a medievalism whose spirit had fled" have revived with ghastly effect through the failure of the moderns to be truly "modern". Knight's last words have a peculiarly archaic ring: "Another stands before us - nearer to her than we!"



## CHAPTER IX

### MEDIEVALISM

Tess is destroyed between Clare and d'Urberville, and while the two men represent at times the opposite poles of ethereality and sensuality, modernism and fundamentalist religion, for the period of Alec's "conversion", medievalism is a common source of evil; Clare returning to it for his mystical ideal of virginity, d'Urberville quite deliberately manipulating it for his own ends. Whatever their motives the result of any modern attempt to revive the past seems to Hardy ghoulish, and bound to cause suffering in the present. Images of physical decay spring readily to his mind on this point. In Jude the Obscure when Sue thinks of the old faith she is reminded of the line "O ghastly glories of saints, dead limbs of gibbeted Gods!" Hardy writes of the "grey carcasses" of medievalism in the Preface to A Pair of Blue Eyes.

Usurpation by a modern character of some medieval effect develops into a recognisable motif: in A Laodicean de Stancy climbs into a suit of armour in an attempt to impress Paula with his romantic likeness to an ancestral warrior (215). The whole scene is handled in a comic spirit however, and is only vaguely disquieting. Grace Melbury's





first sight of her seducer, Fitzpiers, comes when she finds him asleep "snugly ensconced on the couch, like a recumbent figure within some canopied mural tomb of the fifteenth century, except that his hands were not exactly clasped in prayer." (The Woodlanders, 149). In The Hand of Ethelberta, the corrupt modern aristocrat Mountclere follows Ethelberta and Christopher Julian into the cathedral, "as stealthily as a worm into a skull"(348); while this is not completely a usurpation it utilises the macabre quality of the best example of the motif - Alec d'Urberville's leap from the tomb on which he had been laying in deliberate parody of Tess's ancestors.

He stamped with his heel heavily on the floor; whereupon there arose a hollow echo from below.

"That shook them a bit, I'll warrant!" he continued. "And you thought I was the mere stone reproduction of one of them. But no. The old order changeth. The little finger of the sham d'Urberville can do more for you than the whole dynasty of the real underneath.(465).

Here, as so often, his sudden appearance has a diabolic overtone:

"Now command me. What shall I do?"(465).

Medievalism, like devil worship, is presented as a dangerous delusion. In a dream prophetic of d'Urberville, and disastrous in its immediate consequence--the collision with the mail cart--Tess seems to see

the vanity of her father's pride; the gentlemanly suitor awaiting herself in her mother's fancy; to see him as a grimacing personage, laughing at her poverty, and her shrouded knightly ancestry.(35).

Both Tess and Jude are victims of their own naivety. Tess's romantic idea of Shaston, the medieval "Palladour", is simi-



lar to Jude's vision of Christminster as the celestial city:

She had seen daily from her chamber-window towers, villages, faint white mansions; above all the town of Shaston standing majestically on its still height; its windows like lamps in the evening sun.(41).

But the reality is grossly different; the d'Urberville mansion has nothing ethereal about it. It is new, built in "crimson brick", a "rich red colour", and rises like "a geranium bloom" against the subdued colours around(42).<sup>1</sup>

Feudal responsibilities have become out-dated and the estate is now maintained for "enjoyment pure and simple"(42). The exotic flower,--a forced growth--, and the strawberries Alec makes Tess eat, augment the sensual implication in the description of Alec's lips:

He had an almost swarthy complexion, with full lips, badly moulded, though red and smooth,...(44).

Yet Hardy also suggests that although Alec d'Urber-ville is a usurper of the ancient family name, it is only romanticism which attributes honour and courtesy to the medieval aristocracy. Alec may rather be seen as a typical representative of that class: "Doubtless some of Tess d'Urberville's mailed ancestors rollicking home from a fray had dealt the same measure even more ruthlessly towards peasant girls of their time."(91). The "touches of barbarism"(44) in Alec's features seem to recall the founder of the dynasty, Sir Pagan d'Urberville. There is no value to Tess in her ancestry, her good looks come from her mother and "the energy of her mother's unexpended family"(135); Pedigree, ancestral skeletons, monumental record, the



d'Urberville lineaments, did not help Tess in her life's battle as yet, even to the extent of attracting to her a dancing-partner over the heads of the commonest peasantry. So much for Norman blood unaided by Victorian lucre (16).

The attempt by the Durbeyfields to revive the past brings only disaster, raising the malevolent ghosts suggested by the d'Urberville portraits:

The long pointed features, narrow eye, and smirk of the one, so suggestive of merciless treachery; the bill-hook nose, large teeth, and bold eye of the other, suggesting arrogance to the point of ferocity, haunt the beholder afterwards in his dreams.(277).

Angel is disquieted by recognising Tess's feature in them, even before his discovery of her past. After the murder he remembers the family tradition of the coach and murder, "and wondered what obscure strain in the d'Urberville blood had led to this aberration--if it were an aberration." (492). The point of the concluding phrase lies in Hardy's half-belief in hereditary patterns of behaviour in which later generations are doomed to repeat the actions of forbears.<sup>2</sup> Tess exclaims:

what's the use of learning that I am one of a long row only--finding out that there is set down in some old book somebody just like me, and to know that I shall only act her part;(162).

Hardy alludes shortly after to the fall of his own family:

"There's the Billetts and the Drenkhards and the Greys and the St. Quintins and the Hardys and the Goulds, who used to own the lands for miles down this valley;"(163). In The Life he writes of the same valley, of the Frome, "The Valley of the Great Dairies": "The decline and fall of the Hardys much in evidence hereabout."(214). He remembers his



mother showing him the man "tall and thin--walking beside a horse and common spring trap," who represented what was once the leading branch of the family; "So we go down, down, down." (215).

In Jude the Obscure the faith which inspired medieval learning, art, and architecture, is shown to be dead; Jude's idealism thus becomes a pitiful delusion. He is unable to see Christminster by day, only in the half light does "The heavenly Jerusalem"(18) appear to him, and even then the narrator qualifies Jude's certainty:

the topaz points showed themselves to be the vanes, windows, wet roof slates, and other shining spots upon the spires, domes, freestone-work, and varied outlines that were faintly revealed. It was Christminster, unquestionably; either directly seen, or miraged in the peculiar atmosphere. (19).

The delusory nature of Christminster is reiterated in a pattern of ambiguous moments of vision for Jude; trying to see the lights of the city by night, he is rewarded only by "a halo or glow-fog"(21); saintliness and confusion are ironically intertwined. The word "magic", with connotations of cheap trickery, comes to be used in association with Jude's ambition. It is while he is imagining his future as a scholar at Christminster, "looking at the ground as though the future were thrown thereon by a magic lantern"(41), that he is rudely interrupted by the pig's pizzle that smacks him sharply in the ear. Arabella works a contrary magic to Christminster's:

she gave, without Jude perceiving it, an adroit little suck to the interior of each of her cheeks in succession, by which





curious and original manoeuvre she brought as by magic upon its smooth and rotund surface a perfect dimple,(43).

The topaz colour of the Christminster spires is repeated sardonically, glowing on the bottles in the bar where Jude finds Arabella again (215). It is to Vilbert, the arch-quack, that Jude applies for copies of Latin grammars.

Hardy often poses the continuing belief in magic and superstition against the decline in Christian faith; here Vilbert's love-philtre becomes ironic in several contexts. Arabella ultimately uses it to secure Vilbert for herself, in a parody of marriage as a sordid social contract: "'Well! Weak women must provide for a rainy day. ...And one must take the old if one can't get the young.'" (485). But it also relates to the ideal of "Greek joyousness", proclaimed by Sue (358), shortly after Vilbert has advertised his philtre as: "used by the Ancients with great effect"(356). Vilbert represents the vulgarisation and degradation of all idealism, whether in learning or sentiment. While he is the type of the mountebank who has flourished from medieval times, his cynicism is also totally modern, being that of the Victorian entrepreneur.

Jude's insights are partial and fleeting, or actively misleading. The motif of the briefly glimpsed inscription is characteristic; with his "intellectual eye" he sees through Arabella from the first, but "just for a short fleeting while, as by the light of a falling lamp one might momentarily see an inscription on a wall before being shrouded in darkness"(46). The end of his first bout with



Arabella is marked by a similar reference; the light of a match which shows him his old carving on the milestone, relighting in his soul "a spark of the old fire"(85), leads on to the renewed sight of Christminster: "There actually rose the faint halo, a small dim nebulousness, hardly recognizable save by the eye of faith. It was enough for him." (86).

In Christminster itself, the pattern of contrasts between the sight of reason and the eye of faith continues: When he passed objects out of harmony with its general expression he allowed his eyes to slip over them as if he did not see them. (91).

He feels with his fingers the contours of carvings and mouldings, emphasising his blind, rapturous, emotional response, which is contrasted with the rational vision of the narrator:

there would jut into the path porticoes, oriels, doorways of enriched and florid middle-age design, their extinct air being accentuated by the rottenness of the stones. It seemed impossible that modern thought could house itself in such decrepit and superseded chambers. (92).

This is in the voice of the narrator, who can both sardonically support Jude's mysticism: "Christminster, that ecclesiastical romance in stone", (36), and set against it "the deadly animosity of contemporary logic and vision"(99), "medievalism was as dead as a fern-leaf in a lump of coal." (99). Yet Jude is not unaware of his delusion; by daylight he admits that what at night was "perfect and ideal" has become by day, "the more or less defective real."(97). The illusion is within Jude; Hardy quotes Swinburne's line:



"Save his own soul he hath no star" for its partly ironic application to Jude, who does not realise that his "own soul", meaning his aspiration, is also his evil star, which will bring disaster. He pathetically mis-identifies his enemy: "He might battle with his evil star, and follow out his original intention."(86).

Hardy is not content simply to use a detached, often cynical, narrative stance to point out the distance between Jude's ideals and reality; he also uses Sue's arguments against organised Christianity, infusing them with a bitterness rarely seen in the earlier novels. A Laodicean, for example, also takes up the theme of medievalism and modernism, but the issues involved arouse no real passions in the characters, romanticism, medievalism and 'the modern spirit' (305) remain convenient abstractions and the narrator maintains a tone of urbane amusement. Somerset is presented as something of a dilettante, having turned to Gothic largely because it was "out of vogue"(8), and because he "took greater pleasure in floating in lonely currents of thought than with the general tide of opinion."(6). When Paula decides to add a Greek court to the Gothic restoration of Stancy Castle, Somerset finds himself quite capable of "abandoning his art principles to please the whim of a girl"(116). Love and the taste for Gothic ruins are both treated as agreeable topics for light social comedy:

the stranger's girlish form stamped itself deeply on Somerset's soul. He strolled on his way quite oblivious to the fact that the moon had just risen, and that the landscape was one for him to linger over, especially if there



were any Gothic architecture in the line of the lunar rays. (19).

Hardy maintains a judicious balance between the medieval and the modern; Stancy Castle and the telegraph wire (72), provide an all too simple contrast, platitudes about both medieval and modern life being neatly juxtaposed:

But the modern fever and fret which consumes people before they can grow old was also signified by that wire; and this aspect of to-day did not contrast well with the fairer side of feudalism--leisure, light-hearted generosity, intense friendships, hawks, hounds, revels, healthy complexions, freedom from care, and such a living power in architectural art as the world may never again see. (22).

The end of the novel shows an equal compromise: Somerset believes Paula will recover from the "warp" given to her mind by "the medievalism of that place", (481), but Paula is no longer convinced of the value of modernism:

"And be a perfect representative of 'the modern spirit'? she inquired; "representing neither the senses and understanding, nor the heart and imagination; but what a finished writer calls 'the imaginative reason'?" (481)<sup>3</sup>

They agree to build a new house beside the ruin, and to "show the modern spirit for evermore", but romantic sentiment has the last word: "'I wish my castle wasn't burnt; and I wish you were a de Stancy!'" (481).

However there are indications that A Laodicean could have been a more intensely written novel; some of Hardy's characteristic preoccupations are latent in it: Stancy Castle has been encumbered with "the ghosts of an unfortunate line" (481), reflecting Hardy's sense of the oppression of heredity; Somerset, like Clym Yeobright, has the beauty of "the future human type", which is now becoming more prev-





alent with "the advance of juvenile introspection"(5), Little Father Time is the grotesque completion of this evolving line.

In Jude the Obscure however, the clash of modernism and medievalism has become a major theme rather than merely a topical conversation point about which to construct a society novel, as it is in A Laodicean. Hardy's familiar disclaimer, that the story is

simply an endeavour to give shape and coherence to a series of seemings, or personal impressions, the questions of their consistency or their discordance, of their permanence or their transitoriness, being regarded as not of the first moment. (Preface to the First Edition).

should not be discounted, for his attitude in the novel is often elusive and inconsistent. While it is "almost geometrically constructed", (The Life,271) and "all contrasts ...e.g. Sue and her heathen gods set against Jude's reading the Greek testament; Christminster academical, Christminster in the slums; Jude the saint, Jude the sinner; Sue the Pagan, Sue the Saint; marriage, no marriage; &c., &c."(The Life, 273) there remain several moments in which the kind of measure and balance implied by Hardy above thrown aside, the narrator committing himself to one character, or argument, at the expense of others. Hardy makes a reservation against a too schematic sense of the work's construction; it is partly instinctive: "I ought not to say constructed, for, beyond a certain point, the characters necessitated it, and I simply let it come." (The Life,271).

One of the major contrasts is, of course, between



Gothic and Classic, representing traditional, institutionalised Christianity, and modern free thinking respectively. Sue's attacks on Gothic have no precedent for bitterness in the earlier novels:

"Gothic is barbaric art, after all....Under the picturesque-ness of those Norman details one can see the grotesque childishness of uncouth people trying to imitate the vanished Roman forms, remembered by dim tradition only."(369).

The narrator seems to side with her:

the outer walls of Sarcophagus College--silent, black and windowless--threw their four centuries of gloom, bigotry, and decay into the little room she occupied, shutting out the moonlight by night and the sun by day.(401).

Yet he also admits to the charm of Shaston, the medieval

"Palladour":

Vague imaginings of its castle, its three mints, its magnificent apsidal Abbey, the chief glory of South Wessex, its twelve churches, its shrines, chantries, hospitals, its gabled freestone mansions--all now ruthlessly swept away--throw the visitor, even against his will, into a pensive melancholy,(239).

Despite the suggestion of the guide-book in the style, the passage shows a sincere admiration for "this fair creation of the great Middle-Age"(239). What seems at first to be a case of divided impulse becomes clearer when it is realised that it is specifically Christminster Gothic which is being attacked; only there does it represent entrenched privilege and snobbery. At Marygreen the demolition of the old church reflects the destruction of a rural community and of its values of humanity and instinctual faith. At Stoke-Barehills the narrator sympathises with the fate of the "picturesque medieval ruins beside the railway; the modern chapels, modern tombs, and modern shrubs, having a look of intrusiveness



amid the crumbling and ivy-covered decay of the ancient walls."(349). Melchester is contrasted with Christminster: Melchester was a quiet and soothing place, almost entirely ecclesiastical in its tone; a spot where worldly learning and intellectual smartness had no establishment.(154).

Christminster combines the worst of the modern with the worst of the medieval. As a boy, Jude had been shocked to discover that Latin was learned by rote, "words one by one up to tens of thousands! There were no brains in his head equal to this business;"(31). That it is literally "a business" does not yet occur to him, although a similar irony lurks in the word "trade": "medieval art in any material was a trade for which he had rather a fancy."(37).

The concept of a return to "Greek joyousness" occurs in both Tess of the d'Urbervilles and Jude the Obscure. It is set against the dominant Christian, and hence Gothic, tradition, but is never completely defined; its proponents, Angel Clare and Sue Bridehead, both fail to live up to their beliefs. Both have an innate tendency to mysticism which reverts easily to superstition. Sue's preference for the reason and logic expressed in Classical style, whether in architecture, art, or philosophy, as opposed to the emotionalism of Gothic, also shows a taste for order, for purity of form, which becomes at last a fanatical rigidity. In an analogous manner Angel is unbalanced when he discovers that his almost Platonic idea of Tess is unfounded. Sue's "unusually weak and fastidious" sexual instinct (The Life,272), reflects not a simple dislike or



fear of sexual relations, but rather a desire for love which is in no sense forced, and is thus purer, in a philosophic sense, than married love could be, compromised as it is by the element of legal compulsion. Hence "Greek joyousness" connotes free love, a situation in which Sue remains free to "withhold herself at pleasure", (The Life, 272). The visit to the Exhibition, which follows their decision not to marry, emphasises her pleasure in this arrangement. Their legal independence is stressed in the model of Cardinal Collge, "by J. Fawley and S.F.M. Bridehead" (355), but their actual closeness is also evident:

Jude's hand sought Sue's as they stood, the two standing close together so as to conceal, as they supposed, this tacit expression of their mutual responsiveness. (356).

Sue playfully calls Jude "husband" but refuses to positively admit that her happiness is due to him:

I feel that we have returned to Greek joyousness, and have blinded ourselves to sickness and sorrow, and have forgotten what twenty-five centuries have taught the race since their time, (358).<sup>4</sup>

The contrast between the joyousness of free love and the constraints of marriage is given sardonically through the figures of Arabella and her husband:

they left the tent together, this pot-bellied man and florid woman, in the anti-pathetic, recriminatory mood of the average husband and wife of Christendom. (357).

But Sue's aggressive modernity--"'Cathedral? Yes. Though I think I'd rather sit in the railway station,'... 'That's the centre of the town life now.'" (160)--like Clare's, sits uneasily with her painfully over-sensitive temperament. The tendency to ideality, her Shelleyan<sup>5</sup> characteristics:





"her spirit could be seen trembling through her limbs" (224) veer into a mysticism which is closely akin to superstition. Even Sue's apparently heretical act of setting up the statues of Venus and Apollo and her reading from Swinburne, is only an inverted form of prayer. The image of the Latin cross: "the Gothic-framed Crucifix-picture that was only discernible now as a Latin cross, the figure thereon being obscured by the shades." (112), is picked up later, when in her full reversion to "Christminster sentiment and teaching" (433), she seeks some stern authority which will purge her from what she feels to be the emotional messiness of her life with Jude:

High overhead, above the chancel steps, Jude could discern a huge, solidly constructed Latin cross...Underneath, upon the floor, lay what appeared to be a heap of black clothes, and from this was repeated the sobbing that he had heard before...Something white disclosed itself; she had turned up her face. (422).

Hardy emphasises here the way in which Jude and Sue have taken up each other's original position in the question of religion; St. Silas's church, in which the scene occurs, is one Jude has not visited since "years before, when his young opinions were more mystical than they were now." (421). Jude the Obscure contains many suggestions of autobiographical significance, however both Jude and Sue show personal characteristics of Hardy. In relation to the theme of the persistent shadow of the medieval past, one of Hardy's remarks in The Life shows great similarity with one of Sue's lines: "After some days in the Holy City Hardy began to feel, he frequently said, its measureless layers of history



seemed to lie upon him like a physical weight." (The Life, 188); Sue expresses an almost identical feeling about Old-Grove Place:

It is so antique and dismal that it depresses me dreadfully. Such houses are very well to visit, but not to live in--I feel crushed into the earth by the weight of so many previous lives there spent. (243).

Hence in the contradictory yet oddly complementary characters of Jude and Sue, Hardy may be seen to be considering his own ambiguous feelings about the past and its influence on the present and the future.



## CONCLUSION

By the very nature of its appeal to Hardy, as the symbol alternately of the idealism and superstition of Christianity, his response to Gothic architecture remained ambivalent. That Jude the Obscure does not present a consistent attitude is perhaps inevitable. Hardy could sympathise with Jude as the latter is drawn emotionally towards it, to be repelled intellectually at last. Hardy strenuously denied any resemblance between his own life and Jude's, and while this is largely correct at the level of the events and relationships chronicled in the story, yet at the level of attitudes and personal impressions, as so often with Hardy, the biographical evidence available suggests a very close link between the figure of Jude and the author.

One illustration of the relationship will have to suffice here. Jude's "first entry into the solemn building", the Cathedral-church of Cardinal College, may well be drawn from Hardy's first visit to Salisbury Cathedral at the age of twenty in 1860. In Hardy's Prayer Book his visit to Salisbury is noted above Psalm 119 with a line drawn against verse 9: "Wherewithal shall a young man cleanse his way: even by ruling himself after thy word." (D.F. Barber, Concerning Thomas Hardy, 31). Jude's response to



the same psalm lies at the centre of the cathedral scene in the novel:

It was a louring, mournful still afternoon, when a religion of some sort seems a necessity to ordinary practical men, and not only a luxury of the emotional and leisured classes. In the dim light and the baffling glare of the clerestory windows he could discern the opposite worshippers indistinctly only, but he saw that Sue was amongst them....the chanting of the 119th Psalm in which the choir was engaged reached its second part, In quo corriget, the organ changing to a pathetic Gregorian tune as the singers gave forth:

"Wherewithal shall a young man cleanse his way?"

It was the very question that was engaging Jude's attention at this moment....The great waves of pedal music tumbled round the choir, and nursed on the supernatural as he had been, it is not wonderful that he could hardly believe that the psalm was not specially set by some regardful Providence for this moment of his first entry to the solemn building. (106-107).

The response to such occasions in both Hardy and his characters is consistent at least in their common perplexity in the face of the conflict between reason and emotion.

Hardy's own temperament contained a curious blend of the "practical" and the "emotional". His appreciation of Gothic reflects both his technical interest, as an architect experienced in church restorations, and his fascination with his own emotional response to the charm, mystery, or ideal, which he found inherent in ecclesiastical Gothic despite his disbelief in the religious faith it was designed to express. His series of visits to cathedrals, continued into old age, seems to have been motivated by this complex blend of scholarly and aesthetic interests and emotional reactions.

Hardy, like Jude, was "nursed on the supernatural", and his early years at Bockhampton, besides giving him a





sense of affinity with masons and craftsmen of the kind he credited with the creation of the English Gothic style, also brought him in touch with what might be called "the Gothic imagination", in the form of tales and ballads of the preternatural. For Hardy there was a positive link between these two associations of the term "Gothic", for he regarded Gothic art at its best as the creation of the traditional community and the expression of its beliefs. This is evident in Jude the Obscure where the stone carvings from the old church at Marygreen, preserved in the alien environment of the modern church, come to stand for the people of the old village who are now dead and for the loss of their more humane and tolerant attitudes to life. His interest in popular superstitions is a part of the same feeling for the preternatural that is apparent in the accounts he gives of the weird imaginings that have come to him during church services. "The Oxen" (C.P.439) and "The Lost Pyx" (C.P.158) show his interest in medieval traditions which are as redolent of folklore as of faith. Thus the sources of Hardy's sense of the Gothic are extremely diverse, and his references to Gothic, and symbolic use of it, in the novels, are equally varied.

Because of this diversity it is not easy to isolate single influences. If Ruskin has seemed to occupy a disproportionate place amongst these it should be remembered that his comments were chosen rather for their suggestiveness and to illustrate the range of topics which might be comprised in a consideration of Gothic. It should not be



assumed that he was the sole contributor to Hardy's ideas on the subject, which were both idiosyncratic ones, as with his particular satisfaction in the provincial origins of the Perpendicular style, and also generally held romantic notions, as of the assertion in Gothic of the value of the craftsman's individuality, in contrast with the cramping perfection of modern machine production.

Also difficult to define precisely is the part played in Hardy's interest in Gothic by his "ecstatic temperament". It is through Hardy's concern with "moments of vision"-- ecstatic experiences of suddenly intensified perception -- that light and music become valid topics in this study, for in both he found a capacity to evoke the preternatural, which is also the attraction held by Gothic at the most emotional level of his response to it. Hardy shows himself to be a reluctant agnostic fascinated by the brief intimations of the possibility of belief given by religious services with their rhetoric of candlelight, music, voices, and the historic associations of the setting. Yet all this, as he is painfully aware, is an appeal through the senses at the expense of the intellect, which remains unconvinced.

The ways in which his interest in Gothic finds expression in the novels may also be separated into "practical" and "emotional" categories. The original basis of this study is in Hardy's perfectly objective statement that he incorporated the principles of Gothic style into his poetry



for the sake of freshness and spontaneity. The same taste for the unexpected word or image is also evident in his prose where grotesque effects are often deliberately created. This much might be termed the practical application in his literary style of features drawn from Gothic architecture. However, Hardy's use of the grotesque has also an emotional and philosophical impetus. Hardy's vision, meaning his characteristic way of seeing, selecting, and presenting to the reader, is frequently grotesque. It is more than a mannerism; in fact it is one of his fundamental artistic principles that

Art is a changing of the actual proportions and order of things, so as to bring out more forcibly than might otherwise be done that feature in them which appeals most strongly to the idiosyncrasy of the artist....Art is a disproportioning -- (i.e., distorting, throwing out of proportion) of those realities, which, if merely copied or reported inventorially, might possibly be overlooked. Hence "realism" is not Art. (The Life, 228-229).

The "Unfulfilled Intention" is Hardy's abstraction for the related idea that things in nature have an appropriate form and that if this is not achieved the result is grotesque. This principle is applied to architecture -- Salisbury Cathedral seeming to him a fulfilled intention -- and to human lives, where a failure to resist the crude workings of chance, and a refusal to put human values before doctrines and institutions, leads to grotesque distortions of the proper course of lives; examples being Angel's sacrifice of the real Tess to his ideal of virginity, or Sue's superstitious return to Phillotson after the death of her





children. Hardy's use of the grotesque is analogous to that of the Gothic sculptors in that both warn against the consequences of sin --sin, for Hardy, being the failure to be truly humane.

He takes both a practical and an emotional attitude to the medieval associations of Gothic. He is attracted nostalgically to the period as an age of faith but is also determined to expose the spuriousness of modern revivals. Thus he feels that it is impossible to restore medieval architecture in age in which the faith that had inspired it has been lost, and when mechanical precision is substituted for craftsmanship. Equally, the Church and the Universities retain the worst aspects of medievalism: its superstition and class division. This objective approach is shown best in his judicious contrasting of Gothic and Classic in Jude the Obscure, where Sue's championing of Classic style in opposition to Gothic represents the humanist, liberal, trend of thought which he wished to see eliminate the reactionary medieval survivals in society. Yet there is also an idiosyncratic emotional strain in Hardy's response to the past. His feelings about heredity were coloured gloomily by his sense of the coming extinction of his family line. The idea that the past could exert a baleful influence on the present provides a theme which recurs in the novels; Tess, Jude, and Sue, all being haunted by their past. His use of the image of encrustation, and of the affinities and contrasts between men and stone, also shows





a preoccupation with the passage of time.

Hardy's sense of the Gothic is then the product of his divided temperament. At its best Gothic was for him an ideal of artistic form and craftsmanship and an image of tradition, generosity, and humanity. At its worst it represented superstition and reaction. That he could never completely resolve his response to Gothic was a vital part of the appeal Gothic had for him; for he seems to have remained consistently fascinated by the irony and poignancy of his own situation as an agnostic who was yet so deeply moved by the emotional power of Gothic architecture, being attracted aesthetically to its style while unable to accept its doctrines.



## FOOTNOTES

## CHAPTER I

<sup>1</sup>For a full discussion of the changes in the associations of the term "Gothic", in the 17th and 18th centuries, see Arthur O. Lovejoy, "The First Gothic Revival and the Return to Nature" in Essays in the History of Ideas (Baltimore, 1948), 136-165.

<sup>2</sup>References to The Life are to Florence Emily Hardy, The Life of Thomas Hardy (New York, 1965).

<sup>3</sup>This note is incorporated with a little revision in A Laodicean, (377). References to the novels of Thomas Hardy are to The Greenwood Edition, New York, Macmillan, St. Martin's Press.

<sup>4</sup>This information was uncovered by C. J. P. Beatty, who discusses Hardy's part in this restoration and gives full details of his architectural career, in the introduction to The Architectural Notebook of Thomas Hardy (Dorchester, Dorset, 1966).

<sup>5</sup>Hardy's general debt to Browning is discussed by Carl J. Weber in Hardy of Wessex: His Life and Literary Career (New York and London, 1965), 46-51.

<sup>6</sup>Wordsworth, Tennyson, and Browning; or, Pure, Ornate, and Grotesque Art in English Poetry", Literary Studies, II (London, 1891), 375.

<sup>7</sup>"One idiosyncrasy of the Life consists in its affording an astonishing anthology, or necrology, of mortuary occasions." J. I. M. Stewart, Thomas Hardy: A Critical Biography (London, 1971), 6.

<sup>8</sup>David Cecil, Hardy the Novelist (London, 1954), 51-52, see also 22, 94.

<sup>9</sup>Richard C. Carpenter, "Hardy's 'Gurgoyles'", Modern Fiction Studies, VI, 1960. See also Richard C. Carpenter, Thomas Hardy (New York, 1964).

<sup>10</sup>Jean R. Brooks, Thomas Hardy: The Poetic Structure (New York, 1971), 11.



<sup>11</sup>James F. Scott, The Gothic Element in the Fiction of Thomas Hardy (unpublished Ph. D. thesis, University of Kansas, 1960). See also by James F. Scott: "Thomas Hardy's Use of the Gothic: An Examination of Five Representative Works"; Nineteenth Century Fiction, XVII, 1962-1963, and "Spectacle and Symbol in Thomas Hardy's Fiction", Philological Quarterly, XLIV, iv, October, 1965.

<sup>12</sup>C. J. P. Beatty, The Part Played by Architecture in the Life and Work of Thomas Hardy, with particular reference to the novels (unpublished Ph. D. thesis, University of London, 1963). See also by C. J. P. Beatty, "Desperate Remedies, 1871", The Thomas Hardy Year Book, II, 1971, 29-38.



## FOOTNOTES

## CHAPTER II

<sup>1</sup>Sir Sidney Cockerell questioned by C. J. P. Beatty, 19th April, 1958, The Part Played by Architecture in the Life and Works of Thomas Hardy, 259.

<sup>2</sup>Ibid. 309. (Hardy's Commonplace Book II, Dorset County Museum).

<sup>3</sup>References are to The Works of John Ruskin, ed. E. T. Cook and Alexander Wedderburn (London and New York, 1904).

<sup>4</sup>Emile Male disproves this romantic view of the Gothic craftsman in The Gothic Image: Religious Art in France of the Thirteenth Century, trans. Dora Nussey (London and New York, 1958), 392-396. Hardy, however, favoured the general 19th century opinion as expounded by Ruskin.

<sup>5</sup>References are to The Collected Poems of Thomas Hardy (London, 1968).

<sup>6</sup>C. J. P. Beatty comments on Hardy's conception of basic shape and use of architectural terms, as "convex", "concave", "horizontal", "perpendicular", "square", in "Desperate Remedies 1871", The Thomas Hardy Year Book, II, 33-35.





## FOOTNOTES

## CHAPTER III

<sup>1</sup>An interesting parallel to this description of his meditative temperament as a child occurs in his account of a visit to Rome in 1887:

"Hardy liked to watch of an evening, when the streets below were immersed in shade, the figures ascending and descending these steps in the sunset glow, the front of the church orange in the same light; and also the house hard by, [where Keats had died] in which no mind could conjecture what had been lost to English literature in the early part of the same century that saw him there!" The Life, 188.

<sup>2</sup>"Memories of Church Restoration" (1906) in Thomas Hardy's Personal Writings, ed. Harold Orel (Lawrence, 1966), 203-218.

<sup>3</sup>The Architectural Notebook of Thomas Hardy, ed. C. J. P. Beatty (Dorchester, Dorset), 1966, 34.

<sup>4</sup>For a discussion of Hardy's attitudes toward modernism and "neo-Christianity", see David J. De Laura, "'The Ache of Modernism' in Hardy's Later Novels", ELH: A Journal of English Literary History, XXXIV, 1967.



## FOOTNOTES

## CHAPTER IV

<sup>1</sup>Elna Sherman, "Thomas Hardy: Lyricist, Symphonist", Music and Letters, XXI, 1940, 146; from an interview with Florence Emily Hardy in 1936.

<sup>2</sup>Eva M. Grew, "Thomas Hardy as a Musician", Music and Letters, XXI, 1940, 125.

<sup>3</sup>"Impish" is an adjective frequently used by Hardy to suggest an apparent mockery of human suffering by forces of circumstance which seem essentially lower, or less worthy, than the people they torment; for this point see Tess of the d'Urbervilles, 291. The image also suggests the Gothic grotesque; in The Mayor of Casterbridge "the ironical sequence of things" angers Henchard like "an impish trick from a fellow creature" and a reference is made to the medieval story of Prester John from whose table the food was snatched by "infernal harpies" (The Mayor of Casterbridge, 145). See also Two on a Tower (65), where twigs scratch the pillar, the symbol of St. Cleve's aspiration, "with the drag of impish claws as tenacious as those figuring in St. Anthony's temptation."

<sup>4</sup>See The Life, 43, 123. The simile used for its disappearance: "vanished like a ghost" (43), reflects Hardy's sense of the preternatural quality of music. "Reminiscences of a Dancing Man" (C.P. 201) pursues this theme.

<sup>5</sup>The relationship of the hymns sung by the choir, and their attitude to them, to Gothic in general will seem tenuous unless we bear in mind Hardy's sense of the development of the Gothic style. To Hardy, as to Ruskin, Gothic was essentially the creation of individual craftsmen of the same social class as the Casterbridge choir, sharing the same intense literal beliefs in Christian doctrine which blended with equally powerful and superstitious imaginations to produce the grotesque carvings of monsters and devils, which in Gothic work seem half mocked and half feared.

That the choir's habit of worship followed by congregation at the Three Mariners Inn, is an unrecognised folk custom, is also part of Hardy's sense of the communal and traditional associations of Gothic.



## FOOTNOTES

## CHAPTER V

<sup>1</sup>"His interest in painting led him to devote for many months, on every day that the National Gallery was open, twenty minutes after lunch to an inspection of the masters hung there, confining his attention to a single master on each visit, and forbidding his eyes to stray to any other." (The Life, 52).

His remarks on the Impressionists and on Turner, show his finding in them a correspondence with his own theory of art as demanding the reshaping of reality to achieve an essentially personal expression, and to expose underlying truths. Of the Impressionist style he says: "It is even more suggestive in the direction of literature than in that of art....their principle is, as I understand it, that what you carry away with you from a scene is the true feature to grasp; or in other words, what appeals to your own individual eye and heart in particular amid so much that does not appeal, and which you therefore omit to record." (The Life, 184).

Of Turner he writes: "The 'simply natural' is interesting no longer. The much decried, mad, late-Turner rendering is now necessary to create my interest. The exact truth as to material fact ceases to be of importance in art--it is a student's style--the style of a period when the mind is serene and unawakened to the tragical mysteries of life; when it does not bring anything to the object that coalesces with and translates the qualities that are already there,--half hidden, it may be--and the two united are depicted as the All." (The Life, 185).

<sup>2</sup>"Reflections on Art. Art is a changing of the actual proportions and order of things, so as to bring out more forcibly than might otherwise be done that feature in them which appeals most strongly to the idiosyncrasy of the artist." "Art is a disproportioning--(i.e. distorting, throwing out of proportion)--of those realities, which, if merely copied or reported inventorially, might possibly be overlooked. Hence 'realism' is not Art." (The Life, 228-229).

<sup>3</sup>Hardy's admiration for Crivelli need not imply a diminution in his liking for Gothic style: Alastair Smart



comments, "There is, however, another side to Crivelli-- that love of detail and ornamentation which relates him to the international Gothic masters: he loved to depict fruit and foliage, richly embroidered materials, the surfaces of stonework and marble and the wavy intricacies of flaxen locks.", The Renaissance and Mannerism in Italy (London, 1971), 88.

<sup>4</sup>Lloyd Fernando, "Thomas Hardy's Rhetoric of Painting," A Review of English Literature, VI, October, 1965, 63.





## FOOTNOTES

## CHAPTER VI

<sup>1</sup>Hermann Lea, Highways and Byways in Hardy's Wessex (London, 1925), 194. Lea's identifications are based on information given him by Hardy. Hardy's Preface (1895), states that "The scene of the action was suggested by two real spots."

<sup>2</sup>Compare the opening scenes set in The Mayor of Casterbridge, Tess of the d'Urbervilles, Under the Greenwood Tree, and also the beginning of the second chapter in A Pair of Blue Eyes and The Return of the Native.

<sup>3</sup>The idea that moss and lichens can suggest the Gothic, and hence form a contrast with Classical style, can be found also in Passages from the English Note-books of Nathaniel Hawthorne (Boston, 1870), I, 82:

[1854] "In one part of the Park we came to a small tower, for what purpose I know not, unless as an observatory; and near it was a marble statue on a high pedestal. The statue had long been exposed to the weather, and was overgrown and ingrained with moss and lichens, so that its classic beauty was in some sort gothicised."

<sup>4</sup>Donald Maxwell, The Landscape of Thomas Hardy (London, 1928), 72.

<sup>5</sup>This motif has been very effectively commented on by J. Hillis Miller in Thomas Hardy: Distance and Desire (Cambridge, Massachusetts, 1970), 7 et passim.



## FOOTNOTES

## CHAPTER VII

<sup>1</sup>The same sentiment occurs in The Return of the Native: "A person on a heath in raiment of modern cut and colours has more or less an anomalous look. We seem to want the oldest and simplest human clothing where the clothing of the earth is so primitive." (6). Later, Clym comes to embody this principle to an extreme: "He appeared as a mere parasite of the heath, fretting its surface in his daily labour as a moth frets a garment, entirely engrossed with its products, having no knowledge of anything in the world but fern, furze, heath, lichens, and moss." (328).



## FOOTNOTES

## CHAPTER VIII

<sup>1</sup>One more quotation from Ruskin seems apposite here, and in particular, its final clause: "...as the bright colours mingle beneath his touch, and the fair leaves and flowers grow at his bidding, strange horrors and phantasms rise by their side; grisly beasts and venomous serpents, and spectral fiends and nameless inconsistencies of ghastly life, rising out of things most beautiful, and fading back into them again, as the harm and horror of life do out of its happiness." (XI, 168).

<sup>2</sup>On this point see F. R. Southerington, Hardy's Vision of Man (London, 1971), 74-75.

<sup>3</sup>Donald Davidson, "The Traditional Basis of Thomas Hardy's Fiction", Southern Review, VI, 1940, 162-178.

<sup>4</sup>Richard C. Carpenter, "Hardy's 'Gurgoyles'", Modern Fiction Studies, VI, 1960, 230.

<sup>5</sup>John Holloway, The Victorian Sage: Studies in Argument (London, 1962), 270.



## FOOTNOTES

## CHAPTER IX

<sup>1</sup>On the pattern of red and white in the novel, which surely has a eucharistic significance, see Bert G. Hornback, The Metaphor of Chance (Athens, Ohio, 1971), 119-120; and also Jean R. Brooks, Thomas Hardy: The Poetic Structure (Ithaca, New York, 1971), 237-241.

<sup>2</sup>cf. "Family Portraits", Collected Poems, 878.

<sup>3</sup>The "finished writer" is Matthew Arnold, the phrase comes from the conclusion of his "Pagan and Mediaeval Religious Sentiment" (1863). See David J. De Laura, "'The Ache of Modernism' in Hardy's Later Novels", ELH: A Journal of English Literary History, XXXIV, 1967, 384.

<sup>4</sup>The same idea had been expressed by Angel Clare: "Once upon a time Angel had been so unlucky as to say to his father, in a moment of irritation, that it might have resulted far better for mankind if Greece had been the source of the religion of modern civilization, and not Palestine;" (Tess of the d'Urbervilles, 203).

<sup>5</sup>See David J. De Laura, "'The Ache of Modernism'" in Hardy's Later Novels, op.cit. 392.





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